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EXHIBITION

OF

SPANISH PAINTINGS

AT THE

ROYAL ACADEMY OF ARTS

○

NOVEMBER 1920—JANUARY 1921

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NOTICES

The present Exhibition is divided into two sections :—

I. Spanish Painting, from the 14th century until the death of Goya.

II. Spanish Painting, from the time of Goya's death until the present day.

The Catalogue has been arranged thus : In the first part the description and history have been given in proper chronological order ; the second part has been reduced to a mere list of artists and titles of works in alphabetical series.

Due regard has been had in the headings to the merits attributed to the paintings by the owners. In very many instances, however, corrections have been introduced in the text.

Deceased painters are indicated with a cross, thus (†).

All works contained in the Catalogue marked with an asterisk (*) are for sale. All enquiries respecting the purchase of these works should be addressed to the Secretary.

The notes in this Catalogue are by

F. J. SANCHEZ CANTON,

of the Centro de Estudios Históricos de Madrid.

CATALOGUE

PAINTINGS BY OLD MASTERS

ANONYMOUS MASTER

(of the first part of the 14th century).

1 Life of Saint Peter.

Panel, 51¼ by 68½ in.

(Lent by the Marquis de Urquijo, Madrid)

Panels enclosing a sculptured figure of the prince of apostles. On a red background, and in short scenes, is narrated with animation and good taste the life of Saint Peter.

This picture comes from the church of San Pedro at Zuazo (Alava). It seems to date from the middle of the 14th century, and is perhaps the most ancient of a series of pictures peculiar to the Basque province, to which also belong: the altar of Quejana (Alava), to-day in the Deering Collection (Sitjes), scenes unfolding themselves on a grey background; and the reredos—portal-shaped—in the monastery of San Millán de Suso (Logroño). Perhaps this is the main work of the diptych group of the Piedra monastery, now in the Academy of History at Madrid.

Outside Catalogues we seldom find any panels anterior to the 15th century. (Notes communicated by J. Allende-Salazar.)

THE MASTER OF TOBED.

2 The Virgin and the Child, with the portraits of Henry II., King of Castile, and his family in prayer.

Panel, 61¼ by 46½ in.

(Lent by Don Román Vicente, Saragossa)

The Virgin, seated, is nursing the Divine Child; she wears a marine-blue cloak, adorned with yellow birds

and lined with Florentine lake tints; she is surrounded by four angels, wearing orange-coloured dalmatics with gold foliage; the costume of the Child is also of gold. The King and Queen and their children wear costumes of gold cloth. Partly erased there is the inscription, *Enrique Rege.* There appear in the triangles of the arches the arms of Castille and León and those of the Manuels. This panel must have been painted between 1367 and 1379.

The escutcheons go to prove that the personages here portraited are King Henry II., 1333–1379, and his wife Doña Juana Manuel, 1339–1381. They are accompanied by their children: he who was to be John I. of Castile, and Doña Leonor who was married to Charles the Noble of Navarre.

The author of this panel calls himself the Master of Tobed, owing to this picture having originated from a small hamlet of that name (Saragossa). He was probably a Spanish artist "directly influenced by the Sienna tradition in the same manner as the Catalan painters of his time." May he have been the mysterious Lorenzo Zaragoza who was at work in Barcelona towards 1360 and in Valencia in 1374?

This panel was made known at the Retrospective Exhibition of Saragossa in 1908. It was reproduced in *El Albúm* with text of Emile Bertaux, who criticised the same anew in *La Revue de l'Art ancien et moderne*, 1909, I., pp. 61–64.

LUIS BORRASA.

In 1390 he was already a widower; in 1396 we hear for the first time of a reredos of his, then lost, but up to 1424 documentary data concerning his pictures are pretty well linked together. Until 1412 he was in Avignon at the Court of the Spanish Pope, Benedict XIII.; he there availed himself of the teaching derived from the works of Memmi and Simone Martini, who influenced his art without, however, making him a servile follower of theirs. "He was an amiable painter," writes M. Bertaux, "and was the favourite of the religious brotherhoods and sisterhoods by reason of the pious sweetness of his works and of his 'precious perfection.'"

Sanpere and Miquel: *Cuatrocentistas catalanes*, I., pp. 97–133, and II., pp. 221–32. Bertaux: in *L'Histoire de l'Art*, III., 2nd part, pp. 762–6.

3 The Lives of Saint John the Baptist and Saint John the Evangelist.

Panel, 84¼ by 92 in.

(Lent by the Count of Fuenclara, Madrid)

The main central panel, with a gold background, represents the Evangelist to the left and the Baptist to the right, each with his distinctive symbols. Kneeling at both extremities are two ladies, and in the centre a nobleman, addressing their supplications to the Apostle.

The lateral panels recount, in twelve scenes, the lives and martyrdoms of the two Saints.

This might be believed to be a work of the last decade of the 14th century, and perhaps the personages in prayer are Peter IV. of Queralt, his mother Constance, and his wife Clemence.

This reredos belonged to the chapel of the Castle of Santa Colonna de Queralt (Lérida).

Luis Borrasá painted also a reredos of the Life of Saint John the Baptist (Museum of Decorative Arts, at Paris).

In the opinion of Tormo, this latter picture is hardly related with the art of Borrasá. Sanpere and Miquel reproduced and criticised these panels in ob. cit. II., pp. 222–25.

NICOLAS VERDERA.

Was a resident, and perhaps also a native, of Vich (Barcelona). In 1406 he was a man of mature years; on 29th August of that year, he signed an agreement for the painting of a reredos, to which, from the description that has been made of it, is likely to have belonged a panel at the Vich Museum—*La Virgen y el niño rodeada de angeles músicos.* Such is the only information we have, and such the only work which, not without doubt, has been classified as being by Verdera.

"The Virgin of Vich," writes Berteaux, "has the child-like grace of the works painted by Colonna." "This is a fresh and light picture, against a background of gold adorned with fine arabesques."

Sanpere and Miquel: *Cuatrocentistas*, I., pp. 118–119; II., doc. VII.

Berteaux: *Histoire de l'Art*, III., part II. p. 763, fig. 446. He reproduces the Vich panel.

4 **The Mystic Marriage of Saint Catherine.**

Panel, 23⅝ by 21⅝ in.

(Lent by D. Román Vicente, Saragossa)

This is a small and very fine triptych. In the *espina* appears the Crucifixion. In the central panel we see the Virgin, seated on a log, with the Divine Child in her arms; she wears a blue cloak lined with red, and a robe of gold brocade; there is a crown on her head; to the left, kneeling also, and with a robe similar to that of Mary, Saint Catherine is changing rings with the Child. In the side panels: in the upper part, the Annunciation; in the left side panel, Saint Michael throwing down the Dragon, the Magdalene and a saintly bishop; in the right side panel, Saint Francis of Assisi receiving the stigmata, and below, Saint John the Baptist, with a long beard, a cassock of sackcloth and a cowl, bearing in his hand a high and round standard, and Saint John the Evangelist. Background of gold.

This is a picture of the first half of the 15th century.

CATALAN MASTER

(of the beginning of the 15th century).

5 **San Armengol, Bishop of Urzel,** AND A SAINTED DEACON MARTYR.

Panel, 86½ by 56¼ in.

(Lent by D. Román Vicente, Saragossa)

A Gothic reredos, composed of four panels. In the first, to left of the upper part, two Saints—one a bishop and the other a deacon—being conducted to the presence of a king or of a judge. In the second panel, right, a prison yard: to the left, the jailer with the keys. The sainted Deacon, naked, is suffering martyrdom, tied upon the teeth of a wooden harrow; at his side, two torturers, who appear astounded at the tranquillity of the martyr;

Heaven in the background, with four angels singing. In the third panel, to the left of lower part, the dead Saint; his naked body is at rest upon a bed, and is covered with transparent veils; in the background, middle distance, ladies and noblemen (the donors?); near the head-board, a group of five angels, who are transporting to Heaven the soul of the Martyr, materialized, according to custom, in the shape of a small figure. In the fourth panel, to right of lower part, the sainted Bishop, in his pontifical vestments, is heading a procession coming from the castle, in order to bless the river which is meandering through a mountainous landscape with trees like olives. In the ceiling the inscription, *S. Armâgol.*

Saint Armengol, Ermengol (Ermengaudus), was Bishop of Urzel from 1010 to 1035. He died, dashed to pieces on the rocks below, in a fall while he was watching the construction of a bridge. A few months afterwards he was accorded worship because they attributed to his intercession the end of a drought.

This picture probably dates from the first half of the 15th century; the style is archaic and ingenuous, but somewhat effeminate. Apparently its author was familiar with miniature painting. Melida thought it belonged to the 14th century.

Exhibited at Saragossa in 1908.

E. Tormo: *Bol.*, 1909, p. 62.

6 The Crucifixion.

Panel, 56¼ by 49¼ in.

(Lent by D. Román Vicente, Saragossa)

The Saviour on the Cross; Saint John is seated on the right; on the left, the Virgin Mary, dismayed, guarded by one of the Saints; others stand behind; armed soldiers in typical armour complete the picture. The faces are intended to be expressive. Gold background in relief.

Catalan work belonging to the first half of the 15th century, according to Tormo, from the time of the Renaissance, due to the influence of the tragic and tempestuous Franco-Burgundy Art; possibly also owing to the personal influence of Benito Martorell.

Exhibited at the Exhibition of Retrospective Art at Saragossa, 1908; studied by Tormo, *Bol.*, 1909, p. 62.

7 **The Madonna and Child Enthroned.**

Panel, 65 by 44 in.

(Lent by Lord Leverhulme)

8 **The Legend of Saint Ursula.**

Size, 65 by 44 in. (each picture).

(Lent by Lord Leverhulme)

I. She addresses her future fellow Martyrs.
II. She and her companions arrive at Rome.
III. She is sentenced to death.
IV. The Martyrdom.

9 **Birth of Saint John.**

Panel, 31 by 48 in.

(Lent by Lord Leverhulme)

10 **Saint Michael.**

Panel, 33 by 72 in.

(Lent by Lord Leverhulme)

SPANISH MASTER
(about the middle of the 15th century).

11 **The Annunciation**, WITH THE PORTRAIT OF THE FIRST COUNT OF ALBA IN THE ACT OF PRAYING.

Panel, $35\frac{3}{4}$ by $26\frac{3}{4}$ in.

(Lent by the Duke of Alba and Berwick)

Represented as bestowing the Annunciation, praying behind a slightly raised seat; to his left, on the foot-stool, is his casque; his features are stern and his hair long; a full great-coat covers his armour. A castle is seen through the open window: below the splay is the

shield of the Toledos. To the left, the Virgin Mary is shown receiving the Envoy, who, the sceptre in hand, has just read the salutation which is written on a scroll; in the background, the bed of the Virgin Mary; the Virgin Mary is kneeling before the seat; the open prayer-book lies before her; at the foot, the vase containing the mystical lilies.

This is a painting of real importance; it reveals pre-Eykian influences and shows a certain connection with the *Horas de Turin*. It is not, perhaps, easy to suppose that it is the final work of the evolution of Jorge Ingles, the painter of the Marquis de Santillana; the figures of the angels in the altar-piece of Buitrago are not so finely depicted and the ideal of beauty differs.

Don Fernando Alvarez de Toledo, the Lord of Valdecorneja and other towns and villages, held a prominent position in the Court of John II. and Henry IV., and was Chief Cup-bearer to the King and Lord Chamberlain to the Prince; his fame is due to the campaigns in which he fought against the Moors as Commander-in-Chief of the Coast of Granada. Having inherited from his uncle, Don Gutierre, Archbishop of Toledo, the lordship of Alba de Tormes, the King made him first Count with this title in 1429, being the origin of the great House of the Dukes of Alba. He married Doña Mencia Carrillo, which marriage gave him heirs, the eldest of his sons, who died in 1488, being the first Duke of Alba. For having been a partisan of Don Alvaro de Luna he suffered the horrors of prison, and died in Cordoba about 1462. Hernando del Pulgar, in his *Claros varones de España*, portrays him thus:

"He was a man of good stature and a charming disposition, graceful and courteous in his speech, of good understanding, and a valiant horseman. From his youth it was his desire to accomplish deeds in the military order of knighthood worthy of praise and commemoration. He succeeded . . . in pitched battles and captured the flags of the enemies, and his successors now bear them on the borders of their arms. He coveted wealth, but was liberal. In some matters he was irritable and impatient, especially in such as he considered affected his honour."

Barcia: *Catº. de la Colección de Pintura del Exmo Señor Duque de Berwick y de Alba*, Madrid, 1911, No. 1. Marques de Hermosilla *Los Toledos*: *Revista de Hia. y Genealogia*, pp. 451–2.

MAESTRE BARTOLOME DE CARDENAS *EL BERMEJO* (RUBEUS).

Born at Cordoba. When at Daroca (Saragossa) on 28th September, 1477, he agreed on the conditions for painting the altar-piece of the church of Santo Domingo de Silos in that city, and on 17th November of the same year, being then at Saragossa, he amended them. Of this altar-piece the remaining superb central board is about to be placed in the Prado Museum. On 23rd April, 1490, he signed *La Piedad* with the portrait of Canon Desplá, which is kept at the house of the Archdeacon of the cathedral at Barcelona. He must have remained several years in this city, as on 28th February, 1491, he figures in a contract, and a document dated 5th May, 1495, proves that he took part in outlining the scheme for the windows of that cathedral, one of which is preserved. No date accompanies the signatures on the *San Miguel*, which figures at the Exhibition, and the painting of the Cathedral of Acqui (Córcega). The above notes his friendship with the Arragonese painter Martín Bernat, and —if it refers to him—a note by a Saragossa merchant, from which it appears that "Maese Bartolomeu, the painter, owed him a 'sueldo'" (a coin worth half a real of plate), constitute all the data collected together to portray the personality of an artist who alone can share the first place amongst the old Spanish painters with Pedro Berruguete. Undoubtedly various other works have been added to those mentioned (having been attributed to him with more prodigality than prudence), of which, perhaps, one alone may be safely ascribed to him, *La Santa Engracia* (Gardiner Collection, Boston); and, in all probability, although it cannot be definitely stated, the *Santa Faz* (the holy image of our Lord's face) at the Museum at Vich.

Bertaux writes: "The initiation into Italian art of Bermejo remains unexplained, as does also his Flemish apprenticeship."

Sanpere and Miquel, works cited, pp. 66, 132 and 270–2. Bertaux: *Les primitifs Espagnols*, "*Rev. de l'Art*," 1908; Id. *Histoire de l'Art*, IV., part ii., pp. 901–5. Serrano and Sanz: *Documentos para la Historia de la Pintura en Aragón*, "*Rev. Archis*," 1914, II., pp. 455–9, and 1916, I., pp. 482–5.

12 Saint Michael.

Panel, 58½ by 37½ in.

(Lent by Sir Julius Wernher, Bath House, London)

Represented standing erect, trampling the dragon under foot, clad in full armour, head-dress, full cloak and wings; without helmet, and wearing a diadem which terminates in a cross; in his right hand he wields the sword, while in the left he holds the richly embellished

shield. The gesture and heroic bearing are marvellously depicted; to the left the donor, wearing a wide loose gown of brocade and high cap, holding the Book of Hours. At his feet appears the signature.

Originally from Tours.

Bertaux writes: "The marvellous delicacy with which the technicalities are executed in no way detracts from the splendour and elegance of the silhouette. The Archangel is of the youthful type represented by Van der Weyden. The monster, whose carapace, agate in colour, is set with precious stones, is symbolical of the devilish imagination of Jerónimo Bosco. The stones, pearls, gems, rock-crystal, silks, velvets, brocades, etc., are imitated with that precision of which the Van Eyks had discovered the secret, and which appears to be intended to deceive both the touch and the eye. They are splendid examples of Flemish art."

Cook: *The Burlington Magazine*, Nov. 1905.
Bertaux: *Rev. de l'Art*, 1906, II., p. 418.

HISPANO-FLEMISH MASTER.

13 Isabel the Catholic and Prince Don Juán (?)

Diptych, in panel, 13¾ by 10½ in.

(Lent by D. Román Vicente, Saragossa)

The diptych is formed by two fragments of two panels which, before they were hinged together in modern times, it appears had no connection whatever one with the other. The left-side panel represents, from the waist, the upper part of the body of a queen or a princess, wearing a rose pink costume, a wine-coloured mantle, white head-dress and crown. There is seen in the lower left-hand corner another crown which she probably holds in her hand; from which it may be concluded that she is very likely a saintly princess, probably Saint Isabel. The similitude of her features with those of the Catholic Queen is, however, but very slight; perhaps this latter was to be seen kneeling before the Saint. Landscape in the background. This is a Hispano-Flemish panel of the first years of the 16th century.

The right-hand panel appears to be a fragment of the outer side of a reredos door, such as these used to be, and is painted white and black only. Perhaps it represents the head of the Angel of the Annunciation.

Whereas portraits of Queen Isabel *La Catholica* are not rare, two only are known of Prince Don Juan of indisputable authenticity: one sculptured on his tomb in Saint Thomas of Avila, the work of Alejandro Fancelli; and the one which can be seen in Panel No. 1283 at the Prado Museum, and even this latter does not offer every possible guarantee, because the figure does not appear in its original state.

From amongst the portraits of Isabel *La Catholica* the best known, and probably also the most faithful, is the one which, removed from the Carthusian monastery of Miraflores in Burgos, now hangs in the Palace of Madrid; this is, without the least probability, attributed to John of Flanders, and it is surely a Spanish work.

PEDRO BERRUGUETE.

The greatest of the primitive Castilian painters, he was born probably towards the middle of the 15th century, and died, we may take it, a few days previous to 6th January, 1504. He visited Italy, as may be gathered from his style, and according to ancient genealogical notices. The first documentary evidence of his existence in Castile is the payment made to him for painting done in the tabernacle of the cathedral at Toledo in 1483; he received other payments from the same church in 1489 and 1495. In 1499, having evidently completed the magnificent reredos of Saint Thomas of Avila, he began painting that of the cathedral in the same town, which was interrupted by his death. It is said that he was Palace Painter to King *Hermoso*, but this must have been when the latter was only Prince, since the painter died before Don Philip of Spain ascended the throne. He was the father of the greatest of Spanish sculptors, Alonso de Berruguete. Justi wrote of Pedro Berruguete: "He surpasses all the Spanish primitives by the forceful originality of his conception and the brilliance and vigour of his colouring." "Oil colouring," says Bertaux, "has all the Flemish solidity, enriched with the Spanish golds of the backgrounds and with the brocades of the large flowerings; his modelling has the vigour of a bas-relief in the dark shades of bronze." He is said to have been influenced by Signorelli and Melozzo, and others have pointed out Venetian influences in the works of Pedro Berruguete.

Documentos de la Catedral de Toledo, Donatión Zarco—publications and notes of F. J. Sánchez Cantón, 1916, I., pp. 21, 22. Allende Salazar: *La familia Berruguete, Bol. de la Sdad. Castellana de excursiones*, 1915, VI., p. 194. Martí Monzó: *Estudios Histórico-Artísticos*, pp. 104–8. Bertaux, in *Histoire de l'Art*, IV., 2nd part, pp. 918–19.

14 Portrait of the Artist.

Panel, 14⅛ by 9½ in.

(Lent by José Lázaro, Madrid)

This seems to be a fragment of a larger panel. The figure wears a smock frock with open collar; the shirt is seen underneath; the hair is long, and covered with a cap; the features are young and energetic.

The characteristics of the painting, the position of the head, and the direction of the glance go to prove that this is a portrait of the artist. The historians of Spanish painting have agreed that it should be attributed to the great Castilian painter.

Published in *Bol.*, 1900, IX. p. 49; and by Bertaux, in *l'Histoire de l'Art*, IV., p. 919, fig. 618, who considers it "very remarkable."

VALENCIA SCHOOL.

15 San Vicente.

Panel, 57 by 21 in.

(Lent by Cyril Bruyn Andreus)

FERNANDO GALLEGOS
(about 1480).

16 Chaos.

Panel, 61 by 44 in.

(Lent by Sir Herbert Cook, Bart.)

An irregular geometrical design with four concentric blue and red alternating circles, which are edged with gold, and contain Cherubim and Seraphim. A figure of the Eternal in the upper manderla. Inscribed in large letters: "CAHOS."

Companion picture to Nos. 17, 18, and 19, which are portions of a large retable, now at Richmond and formerly the altarpiece of the Cathedral at Ciudad Rodrigo, which would have risen to a height of 60 feet from the floor of the cathedral and been 25 feet wide. Twenty-two upright panels, now at

Richmond, illustrate "Scenes from the Creation" and "The Life of Christ"; none of them is signed. The three panels containing half length figures of Apostles have a gold background with an architectural setting. During the Peninsular War the English Army, under the Duke of Wellington, undertook the siege of the fortress. The western portal of the cathedral was blown in, and the reredos was greatly injured. Some twenty-nine panels survived, and were sold to a local dealer in 1879. The arcading of each section was gilded, and each portion separated from the adjoining one by a gilded column.

17 Saint Andrew and Saint Peter.

Panel, 32¼ by 43¼ in.

(Lent by Sir Herbert Cook, Bart.)

On the left St. Andrew, with the cross of his martyrdom held before him. On the right St. Peter, holding the keys and an open book.

Companion picture to Nos. 16, 18 and 19.

Exhibited at the Grafton Galleries, 1913, No. 14.

18 Saint Bartholomew and Saint John the Evangelist.

Panel, 32¼ by 43¼ in.

(Lent by Sir Herbert Cook, Bart.)

On the left St. Bartholomew, holding two knives in his right hand. On the right St. John, holding in his left hand the chalice from which issues the serpent.

Companion picture to Nos. 16, 17 and 19.

Exhibited at the Grafton Galleries, 1913, No. 17.

19 Saint Mark and Saint Thomas.

Panel, 32¼ by 43¼ in.

(Lent by Sir Herbert Cook, Bart.)

On the left Saint Mark, his head nimbused, holds an open book. On the right Saint Thomas, wearing the cap of a carpenter, holds the Virgin's girdle in his outstretched hands.

Companion picture to Nos. 16, 17 and 18.

Exhibited at the Grafton Galleries, 1913, No. 20.

HERNANDO YAÑEZ DE LA ALMEDINA.

Said to be a native of La Almedina, in the centre of La Mancha province. The first reference to his life is made when, in the studio of Leonardo, the sum of five gold florins is paid to "Ferrando Spagnolo, Painter," on 30th April, and on 30th August, 1505, for his assistance in the painting of the "Large Room." In 1506, in the company of Fernando Llanos, he is seen at Valencia painting the reredos of Saint Cosme and Saint Damien. On 1st March, 1507, they sign an agreement for the painting of the doors of the reredos. From the end of 1510 his name disappears from the accounts of the cathedral at Valencia. In 1531 he had planned for the paintings of the Albornoz chapel in the cathedral at Cuenca, which, by 1536, were already completed; whilst one of the pictures was dated 1526.

With a Spanish and peculiar accent he brought into the Peninsula the art of Leonardo. "He is perhaps," to quote Tormo, "the sole great painter of the Renaissance, with the exception of the great Italian masters." Bertaux points out the realistic character of some of his scenes, "examples of popular realism, sometimes lewd," which seem to announce *ribalta*. "Fernando Yáñez could give lessons of energy." "His sumptuous Orientalism reminds us more of Venice than of Florence and of Leonardo."

Palomino: *Vida*, p. 34.
Caen: *Diccionaro*, Sánchis Sivera, "*Pintores medioevales de Valencia*," 135–6.
Bertaux: *Le retable monumental de la catedrale de Valence*, "*Gazette des Beaux-Arts*," 1907, II.; *Les peintres Fernando et Andres de Llanos a Murcie*, id. 1908, I.

20 Saint Catherine.

Panel, $83\frac{1}{16}$ by $44\frac{1}{16}$ in.

(Lent by the Marquis of Casa-Argudín, Madrid)

Standing erect, full size, with the right hand in the cross-bars of the guard of a sword resting on the wheel of martyrdom broken by angels, she gathers her robe with the left hand. She wears Arabian clothes, of which this painter was always extraordinarily fond—rich old materials, perhaps of the 14th century, so minutely and so truly painted that their Kufic and Nesjies characters can be read—a gold belt, pearl necklace with rich settings of sapphires and garnets. Behind, a high stone socle; above, the royal crown and the palm on a book; in the background, an edifice distinctly Spanish in appearance

with first courses of floor-tiles. There is remarkable grace in the face and attitude; the colours are pure, with all the beauty of enamel.

"Candid-looking, with her eyes looking towards the ground and veiled with most delicate eye-lids, our Saint Catherine is the most Spanish of the Renaissance beauties" (Tormo).

It comes from the Valentian Collection of the Counts of Creixell, from whom it was acquired by the artist Don Vicente Peleguer, who sold it to its present possessor.

Tormo: *Yañez de la Almedina el más exquisito pintor del Renacimiento en España, Bol.*, 1918, p. 198, plate 105.

LUIS DE MORALES *THE DIVINE.*

He was born at Badajos in 1517, although the date is far from certain. It seems that he made his apprenticeship in Seville and Toledo, and that he was a miniature painter in addition to being a painter in oils. His "Virgin with the Little Bird" is dated 1546. In 1547 he entered into an agreement for works to be painted at Cáceres; in 1554 he was living at Badajoz, when a son was born to him; in the same year he was working in the cathedral of that city; from 1565 to 1570 he painted the reredos of Arroyo (Cáceres) and that of Saint Martin's at Placencia. Before 1568 he painted the triptych of the Patriarchal College (Valencia). In 1569 he went to Palencia to appraise some glass windows; in 1575 he sells a vineyard. He is supposed to have had, in 1581, an interview with Philip II., of whom it is said that—although this is hardly credible—he had him expelled from the Court because he was wearing showy garments, but, seeing that he was old and poor, paid him a pension. He is said to have died in 1586. He was the most popular ascetic painter in Spain. From his art, sometimes exquisite, always sincere, the tragical side of it made the greater impression, and he was imitated during several centuries. His life, if we may believe the fragmentary documents which are left, was regular and peaceful; with real love, with devotion, he fixed on canvas and panels of brilliant colouring the religiosity, sometimes intolerant, sometimes delicate, but always vibrating and fervent, of the Spanish people in the days of Philip II.

Palomino: *Vida*, p. 20. Tormo: *Museum*, 1917, VI.

21 The Fifth Dolour.

Panel, $27\frac{15}{16}$ by $20\frac{7}{16}$ in.

(Lent by the Bishop of Madrid-Alcalá, Madrid)

Mary, wearing a white coif and a blue mantle, is lamenting over the dead body of her Divine Son; she is

holding His head with the right hand, and with the left she is wrapping His chest in the sudarium. The cheeks of Mary are touching the temples of Jesus.

This Fifth Dolour is perhaps anterior, in the production of Morales, to the panel which follows. The composition proceeds from a Flemish style of painting, of which examples abound in Spain. In the following picture, however, both faces are not touching one another; on the contrary, a great distance separates them, which may be explained from an evolution of this genre of painting. In this the head of Jesus is better proportioned and more handsome; it is less discomposed by death.

Tormo: *El Divino Morales*, "*Museum*," No. VI. of 1917, published and referred to with encomium. Did not appear in the Catalogue of the Morales Exhibition at the Prado Museum in 1917.

22 The Fifth Dolour.

Panel, $33\frac{1}{16}$ by $24\frac{3}{4}$ in.

(Lent by Don Ramón de la Sota, Bilbao)

The Holy Virgin Mary, half-length, is wearing a white tunic, and a blue mantle surrounds her head and casts a shadow over her eyes; with the left hand she is holding the bloodless head of Christ, now dead; with the right hand against His chest she is supporting the Redeemer.

This is certainly the work of the painter of Spanish asceticism. It is of interest to point out the violent contrast between the beauty and the sweetness of Our Lady of Dolors and the tragic and frightful face of Christ dead. The treatment of the beard and hair is typical of Morales the miniaturist.

Tormo: loc. cit. There was published a reproduction.

ALONSO SÁNCHEZ COELLO.

Born at Benifayo, and baptized at Alquería Blanca (Valencia), about 1530; in 1564, at Madrid, he had a daughter; on 26th January, 1571, he was appointed a painter to the King. In 1578 he signed the "Santa Catalina" (No. 1144 at the Prado Museum); in 1579, the portrait of Isabel Clara Eugenia (No. 1137); in 1582, the "San Sebastián" at the Monastery of San Jerónimo (Madrid). February 1583 is the date of the

letter of recommendation from Cardinal Granvela, in which he writes that Alonso Sánchez was educated for some years at his house with Antonio Moro. As a great painter at Madrid his progress was watched until his death, which occurred on 8th August, 1588. Such is the documentary evidence cited. Further particulars are in existence, but as they relate to the same localities and years they have not been extracted. Owing to his second surname, according to the statement of the Ambassador Pérez de Tavora, since Granvela says in the letter above mentioned that he showed him the papers relating to his birth and noble descent in Portugal, and because Gálvez de Montalvo refers to him in a novel as the Lusitanian Coello, a distinguished Portuguese critic has recently again raised the controversy as to the Portuguese origin of Alonso Sánchez. Apparently there are documents which refute the particulars contained in those in existence at Valencia, and give the date of his birth as some years later, but these investigations still remain unpublished. Coello was above all a portrait painter, and the merits of his composite pictures are rarely appreciated. Distinction and sentiment, restricted colouring, but nevertheless true to nature, are the characteristics of his portraits, from which Velazquez learnt many things.

There is no special account of Sánchez Coello. Alvarez de Baena and Zarco del Valle have published opinions and documents. Tormo: *La Pintura Española en el Siglo XVI.*; Sentenach: works cited; Mª Roblot: *Portrait d'Infantes*, Paris, 1913; Sánchez Cantón: *Los Pintores de Cámara de los Reyes de España*, 1916, pp. 40–5; and J. Allende and Sánchez Cantón: *Retratos del Museo del Prado*, Madrid, 1919.

23 Wenceslaus, Archduke of Austria.

Canvas, 39½ by 32 in.

(Lent by H.M. the King of England)

Half-length, life-size, standing towards the right, wearing a dark jacket over a crimson vest, a black cap with a red feather in it; a chain round his neck; his left hand on the hilt of his sword.

The Archduke (born 1561, died 1578) was the sixth son of Maximilian II., Emperor of Germany, and Mary of Austria, daughter of Charles V.

Formerly in the Collection of Louis Philippe, and purchased May 13, 1853, No. 304, by Queen Victoria.

Exhibited at Leeds, 1868, No. 265.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913–14, No. 81.

24 Rudolf, Archduke of Austria.

Canvas, 38¾ by 31½ in.

(Lent by H.M. the King of England)

Half-length, life-size, standing towards the right, wearing a dark greenish vest with gold buttons and light sleeves, light quilted trunks and a narrow ruff; his right hand on his hip. Aged 16.

The Archduke (born 1552, died 1612) was the second son of Maximilian II., Prince of Hungary, and afterwards Rudolph II., Emperor of Austria.

Formerly in the Collection of Louis Philippe, and purchased at the sale in May, 1853, by Queen Victoria.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913–14, No. 82.

25 Ernest, Archduke of Austria.

Canvas, 39 by 31⅝ in.

(Lent by H.M. the King of England)

Half-length, life-size, standing towards the left, wearing a dark vest with gold buttons and light sleeves, light-coloured quilted trunks and a narrow ruff; his left hand on the hilt of his sword. Aged 15.

The Archduke (born 1553, died 1595) was third son of Maximilian II.; and Governor of the Low Countries.

Formerly in the Collection of Louis Philippe, and purchased at the sale, May 13, 1853, No. 303, by Queen Victoria.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913–14, No. 85.

26 Don Diego, son of Philip II.

Canvas, 43¾ by 35¾ in.

(Lent by Lord Northbrook, London)

Full-length and life-size portrait, full face; wears a white costume with lace collar and cuffs, rose pink shoes.

The complexion is pallid, sickly-looking. From the double gold chain which he wears hang a crucifix, a heart, a medal of the Virgin and Child, and other trinkets; with the left hand he is holding the reins of a toy horse, and in the right hand a small lance; the floor is of red tiles; on the left hand a door opens on a balustrade. On the left jamb of the door we read the signature of *Alfonsus Saucius F.* 1577, and on the outer edge, *Don Diego de Austria Infante.*

This is a suggestive portrait, painted in grey tones; it set the type which was thereafter followed in the painting of youthful infants by Pantoja de la Cruz, Bartolomé González, and by Velazquez himself.

Sánchez Coello painted the portrait of the same prince, wearing a costume of embroidered pink satin and breeches, on 20th April, 1582; this painting was taken to Flanders, and it is not known where it was taken next.

Prince Don Diego was the son of Philip II., by his fourth wife, Anne of Austria, and was born on 12th July, 1575; he died of smallpox on 21st November, 1582.

This picture comes from the collection of Luis Felipe Estuvo (No. 139), exhibited at the Grafton Gallery, in whose Catalogue various opinions are expressed by critics and connoisseurs in regard to this canvas.

27 Don Iñigo Hurtado de Mendoza, V. Duque del Infantado.

not Coello. C.H.

Canvas, 55 by 37 in.

(Lent by the Marquis de Valverde, Madrid)

Wears a breast armour of black steel and chased gold, the star of Santiago, point lace collar, peaked hat with plumes and pearls; his left hand rests on a sword, and he holds a key in the right; on an escritoire is his plumed helmet.

Replica to the following exhibit. In the first Catalogue of the Osuna Sale this portrait was supposed to be one of Don Juan

Téllez Girón, second Duke of Osuna; in the second edition, however, knowing that that nobleman never was a Knight of Santiago, the portrait was identified as being that of the fifth Duke of the Infantado. We abide by this identification, but nevertheless regret that "all the most probable data" are not brought in in support of this contention, and we must point out that in the records of Santiago the name of the Don Iñigo de Mendoza who was living in those days does not appear otherwise than in connection with a native of Grenada, in 1560, belonging to the Tendillas branch of the family; and that the key is decidedly too ingenuous a symbol of a key-bearer of a military order, which in other portraits is given no other interpretation, because it then happens that such knight was a mere gentleman, or more often the governor of some fortress. Returning to Don Iñigo Hurtado de Mendoza, we can only say that he was the son of Don Diego, Marquis del Cenete, and of Doña Maria de Mendoza; that he was born in Guadalajara on 15th March, 1536; that, when sixteen years old, he was married to Doña Luisa Enriquez; that he was the first to bear the title of Count of Saldaña; and that, in 1566, he became heir to his grandfather, the Duke del Infantado; that he was a Knight of the Golden Fleece by reason of services rendered to Philip II.; and that he died where he was born on 29th August, 1602.

The same personage, more advanced in years, and wearing the collar of the Golden Fleece, was painted on another canvas, apparently of the Venetian School, and which likewise belonged to the Osuna family.

Sentenach: 1st and 2nd Ed. of the 1896 *Catálogo de la Venta de Osuna*, p. 145; and in *Ilustración Española y Americana*, 30th June, 1896. Biographical information is taken from an unpublished genealogy of the Dukes del Infantado in the National Library at Madrid.

28 Doña Luisa Enríquez de Cabrera, V. Duchess del Infantado.

Canvas, 55 by 37 in.

(Lent by the Marquis de Valverde, Madrid)

She is wearing a rich costume bordered with lace and pearls; point lace ruff, and cuffs of the same material; sleeves of brocade, slashed to show the under-sleeves; she holds a half-open fan in the right hand, and a handkerchief in the left one; her elbow is resting on the back of a chair; imposing tapestry in the background.

When Mr. Sentenach published the *Catálogo de la Venta de Osuna* he identified this portrait with that of Doña Maria

de Velasco, wife of the second Duke of Osuna, as evidently a pair with the preceding number; he pointed out, moreover, that she was the same lady who, when a child, was painted together with a dwarf, as seen in the following number, resembling a portrait supposed to be that of Catalina Micaela, Infanta of Spain, No. 1040 of the Prado Museum. In the second edition of the *Catálogo* his identification differed, being now of opinion that the portrait was of Doña Luisa Enriquez de Cabrera, wife of the fifth Duke del Infantado, without giving any reasons for his having so altered his opinon. It is indisputable that the portrait may be that of Catalina Micaela, so far as the one in the Prado Museum is concerned, but it would be going too far to seek in evident resemblances a perfect identification, because, whilst advancing in years, the features of the Infanta altered in the way that is revealed to us by No. 1139 in the same Museum, which differs from ours to a greater extent than No. 1040. Let us, however, admitting the testimony of Sentenach, take it that there is identity between this lady and Doña Luisa Enriquez, daughter of the Admiral of Castile—she may have been very young in comparison with the fifth Duke del Infantado. She died on 18th February, 1603, at Guadalajara. She was the mother of twelve children.

Sentenach observes: "The question has been much discussed whether such beautiful canvases ought to be ascribed to the brush of Sánchez Coello."

Sentenach: *Catálogo de la Venta Osuna*, 1896, p. 143; Id., 2nd Ed.; Id., *Ilustración Española y Americana*, 30th June, 1896. A reproduction was published on 30th April, 1916, in the Sale Album, *La Pintura en Madrid* (1907). The biographical data are borrowed from the genealogies in the National Library in Madrid.

29 The Infanta Catalina Micaela, with a Dwarf.

Canvas, 59 by 49½ in.

(Lent by the Duke of Montellano, Madrid)

The Infanta appears to be some eight or nine years of age. She wears a very dark blue costume, with gold trimmings; the collar is frill plaited with point lace, the sleeves are of white brocade; she wears jasmine flowers in her hair; there is a jewel round her neck. She is receiving a necklace from a dwarf, of a sickly complexion, with a large head and bow-shaped legs, whose body is

covered with a green gown adorned with gold, yellow hose and white shoes—presenting a jar of Estremoz clay in a large vase of crystal and bronze. Bertaux discovered in this canvas the first idea of *Las Meninas*.

Catalina Micaela, daughter of Philip II. and of his third wife, Isabel of Valois, was born at Madrid on 10th of October, 1567. She was married to Carlos Manuel, Duke of Savoy, on 11th March, 1583, and died at Turin on 6th November, 1597. There are in the Prado Museum three pictures which are certainly portraits of her. In one she is seen, at a younger age than in the picture now exhibited, by the side of her sister Isabel Clara Eugenia (No. 1138); in another, probably at the time of her marriage (No. 1040); and lastly, in the third one, at a more advanced age (No. 1139). There is another portrait at the Augsburg Museum, the authenticity of which is not disputed; and there is also, although its authenticity can be disputed, the most beautiful *La Dama del Armino* (Lady with Ermine Fur), by El Greco. (Col. Stirling-Maxwell, London.)

This canvas was exhibited, and regarded as a portrait of the Duchess of Béjar. Sentenach, who made this known in the "Osuna Sale Catalogue" (Madrid, 1896), from its resemblance to another lady of the same collection (preceding number of the present Exhibition), first supposed the portrait to be that of the wife of the second Duke of Osuna, then that of the wife of the fifth Duke del Infantado, and lastly, guiding himself by a copy of an inventory drawn up in 1601, as that of Doña Juana, Duchess of Béjar, daughter of the Duke and Duchess del Infantado. Nevertheless, with singular intuition, he also indicated that the resemblance was very great with the lady painted in No. 1040 of the Prado Museum, that portrait being supposed to be of Catalina Micaela. As has been proved, without leaving any ground for doubt, the canvas at the Museum is a portrait of Catalina Micaela; and the picture now exhibited, in which she is painted together with a dwarf, must likewise be considered as being of her. The extract of the inventory must either refer to another picture or must be another of the many errors which do not cause surprise to those who, having only historical artistic aims, consult documents originally prepared for a different purpose.

Sentenach: *Cat°.*, quoted 1st and 2nd edits., 1896; Id. *La pintura en Madrid.*

Allende-Salazar and Sánchez Cantón: *Retratos del Museo del Prado Madrid*, 1919, pp. 105–107, where the identification referred to is being suggested.

30 Prince Don Carlos, son of Philip II.

Canvas, 45 by 35 in.

(Lent by the Count of Villagonzalo, Madrid)

He is wearing a white costume with ermine collar, a small ruff of point lace, and the collar of the Golden Fleece. His hands are gloveless; he is holding with the right hand the bejewelled hilt of a dagger, and with the left hand that of a sword; the background to the right of the head is painted, vivid Spanish red, "AETATIS SUAE XXII." Therefore the portrait must have been painted in the year 1567, one year before the death of the Prince.

Prince Don Carlos, son of Philip II. and of his first wife, Mary of Portugal, was born at Valladolid on 8th of July, 1545, and died at Madrid on Saturday, 24th July, 1568. He had in him all the physiological defects, aggravated by constant suffering, of both the Austrian and Avise families; he was an invalid almost from the day of his birth, and an abnormal being. His life was an enigma, and his death, in which many pretend to find a mystery, has been ever since, on the part of foreigners, a good pretext for libelling the Spanish Court and King Philip II.; however, foreigners such as Gachard and Bratli made short shrift with such legends.

This canvas has all the appearance of being a studio copy.

JUAN PANTOJA DE LA CRUZ.

He was born in Madrid towards 1549; he declares in his will that he studied painting with Sánchez Coello, to whom, it appears, he succeeded as Painter in Ordinary. He was the most popular and sought after of Court painters, and became an owner of property and a man of means. Owing to some serious illness he made his will in 1599. He had not then attained his greatest triumphs, which were reserved to the 17th century, with the rich costumes of the time; and his minute and scrupulously exact style, eminently apt for the painting of brocades and jewels, had intended him to be born in those latter days. He died in Madrid on 26th October, 1608. As the disciple and successor of Sánchez Coello, portrait painting was the favourite genre of Pantoja, and although he never quite gave up religious painting, he almost constantly turned his brushes to the painting on canvas of members of the Royal Family and high personages at Court. He could give distinction to faces and find in his colouring certain grey tones which are greatly appreciated by modern eyes.

Palomino: *Vida.*

There is no complete study dealing with this painter.

31 Philip II.

Canvas, 72 by 38¼ in.

(Lent by H.M. The King of Spain)

The spectral figure of Philip II., a few months before his death, is seen standing, with an expression of fear. He wears black clothes, with short cloak, and a sword; the collar and cuffs, of plaited linen, accentuate the contrast between the blackness of the costume and the ivory-like whiteness of his face and hands; his head is covered with a high peaked cap. The Golden Fleece shines on his breast, and adds to the imposing gravity of the portrait; his right hand, in which he holds his gloves, is resting on the arm of a chair; and to his left is seen the pedestal, socle and base of a huge column half hidden by heavy tapestry.

This is the masterpiece of Pantoja; he has succeeded in giving us the image of *Rey Prudente* during the gloomy days of the Escorial. The value of the painting lies more in its conception and poetical charm than in its technique. It suggests a comparison with the Philip II. in armour, by Titian, in the Escorial Library; there the King is seen in all the bloom of his verdant youth, and seems to be recounting some gay mythological fable to his painter; the Philip II. of Pantoja is awaiting death in the pangs of fear.

Philip II., son of the Emperor Charles V. and of Isabel of Portugal, was born at Valladolid on 21st May, 1527. He was King Consort of England, through his marriage to the far from beautiful Mary Tudor, from 25th July, 1554, to 17th November, 1558, when he was left a widower. He is amongst the kings who have been most discussed and calumniated. He was very fond of fine arts, and particularly of painting, on which he had opinions out of the common and which he could appreciate. He died at the Escorial on 13th September, 1598.

32 Portrait of a Lady of the De Palavicino Family.

Canvas, 61 by 47½ in.

(Lent by Arthur James, Esq.)

33 Margaret of Austria, Queen Consort of Philip III.

Canvas, 83½ by 51¼ in.

(Lent by His Majesty the King of England)

Whole-length, life-size, standing towards the left, wearing a white dress richly embroidered, with slashed sleeves, a large ruff raised behind; with her right hand she touches the illuminated prayer-book on the table on left.

Margaret of Austria was born 1584, died 1611.

Formerly in the Collection of James II.
Exhibited at Leeds, 1868, No. 423.
Catalogue of the Exhibition of Spanish Old Masters, at the Grafton Galleries, 1913–14, No. 75.

THEOTOCOPULI EL GRECO (DOMINICO).

He was born at Candia, in the Island of Crete, towards 1548; he was the disciple of Julio Clovio, the miniature painter; he visited Italy, and for some unknown reason he came to Spain. In 1577 he was already at Toledo; it was there he became famous as a painter. His friend and admirer, Fray Hortensio Paravicino, wrote of him with justice: "Crete gave him birth and Toledo his brushes."

Although a foreigner, no one knew better how to fix on canvas the spiritual life of Spain towards the end of the 16th century—such as we may see it to-day. His was a strange mind: a mystic with the brush, and a sensualist in ordinary life; his technique, Venetian in origin, answered to a theory and to an æstheticism which were entirely his own. He died on 7th April, 1614.

Early critics always gave the greatest praise to his portraits, but avowed themselves nonplussed before his larger compositions. Modern artists and thinkers have made him the object of a veritable cult.

The following works are quoted from a most abundant bibliography:—

Palomino: *Vida.*

Cossío: *El Greco*, Madrid, 1908; Id. *Lo que se sabe de la vida del Greco*, Madrid, 1914. F. B. San Roman: *El Greco en Toledo.* M. Barrès: *Greco ou le secret de Toledo.* P. Lafond: *Le Greco*, Paris. Meier-Graeffe: *Greco peintre baroque*, 1912. Bertaux: *Notes sur le Greco*, "*Revue de l'art ancien et moderne*," June 1911, Dec. 1912, Jan. 1913. A. L. Mayer: *El Greco*, 1911.

34 The Saviour of the World.

Canvas, 28¼ by 22 in.

(Lent by the Duchess of Parcent, Madrid)

Jesus, half-length, full face, is giving His benediction in the Greek manner. He wears a loose tunic of a red colour, open at the neck, and an ample blue mantle over the left shoulder. To the left, and below His hand, the World. Greenish-grey background.

Work of the second period of El Greco, and admirable. Similar to the one reproduced by Cossio, ob. cit. p. 85 (bis), from the heirs of L. Ibarra.

No. 120 of the Exhibition of Paintings at the Grafton Galleries.

35 Christ Embracing the Cross.

Canvas, 41¾ by 33¼ in.

(Lent by Aureliano de Beruete, Madrid)

Somewhat more than half-length, Christ, wearing a red tunic and a blue cloak, is embracing a walnut Cross; His eyes, full of tears, are turned towards Heaven, asking forgiveness for the sins of mankind; His face is ascetic and full of spirituality; in the background are seen lead-coloured heavy clouds; His face and hands have the lividness of death. Signed, on the Cross.

Although produced towards the end of his life, it belongs to the second period of the painter. Inspired by the Christ of Expoliation. Amongst the nine or ten copies which are known of this composition, this one, in the judgment of Cossio, is the best. Since the book of the critic was published, another replica has been made, less than half-length, and likewise magnificent—Church of Mercy, at Huete (Cuenca); and two or three more of a lesser interest.

Cossio: ob. cit., pp. 190–1, 566, plates 33, 33A.
That of Huete was reproduced in *Bol.* in 1918.
No. 4 of the Greco Exhibition at Madrid in 1902.

36 Portrait of the Artist.

Canvas, 23¼ by 18½ in.

(Lent by Don Aureliano de Beruete, Madrid)

"A bald-headed and thin-bearded man, wasted rather than old," so writes Cossio, "of a sickly appearance expressing much suffering. The head is fine in its execution, and conveys an extraordinary suavity and sweetness of temperament, all the more remarkable from the moral traits expressed. It is one of the few which looks at us full face, and the penetrating sweetness of the glance has something immensely bitter and dolorous." The man wears a loose fur gown. The picture is signed.

This portrait of El Greco was believed to be that of a painter of the Seville Museum; but this idea had to be given up, and this portrait had to be considered as one of a series of certain faces which we see reproduced in the works of Theotocopuli, the final expression of the three discovered so far, and this appears in the picture catalogued here. However, some doubts are still subsisting, and Cossio does not make so bold as to accept without reservation any identification so full of suggestions. Bertaux rejects it entirely.

Cossio: ob. cit, pp. 29–38, 417, 566, plate 117. Beruete: *El Greco pintor de retratos* (1913). Bertaux: *Revue de l'art ancien et moderne*, "*Notes sur le Greco.*"

This picture was taken from the Gallery of the Marquis de Heredia, where it was already supposed to be a portrait of the artist.

No. 3 in the Madrid Exhibition of El Greco Works in 1902.

No. id. Toledo, 1913.

37 Fray Hortensio Félix Paravicino.

Canvas, 24½ by 19¾ in.

(Lent by the Marquis of Casa-Torres, Madrid)

Bust. Out of a greenish ochre background emerges the fine, genteel, and meditative face of the famous Trinitarian preacher; over the black cassock the

yellowish whiteness of the inside of the hood gives more relief to the pallid tones of a feverish face.

This painting belongs to the last period of El Greco, about 1605, since it represents Fray Hortensio younger by four or five years than in the marvellous portrait now in the Boston Museum. The portrait now exhibited is more intimate and sober, although of a lesser firmness.

Paravacino was born in Madrid in 1580. At five years of age "he could read Latin," as Lope de Vega puts it; "at ten years of age he was an expert logician, and he was not yet twenty when they made him a Master of Holy Theology, and he was Professor at Salamanca at twenty-one. . . . He was a most famous Orator in Holy Scripture and was called 'The King of Preachers and Preacher to Kings.'" A poet, influenced by the affected style of Góngora, he was, perhaps, amongst the most fervid and conscious admirers of El Greco, and inscribed to him no less than four sonnets, two on his tomb and one on the portrait of him by the painter, in which he writes:

"Thou rival of Prometheus in thy portraiture,
May'st thou escape his pain yet seize his fire,
This does my soul for thee most ardently desire.
And after nine and twenty years of life,
Betwixt thy hand and that of God she stands perplexed,
And doubts which is her body where to dwell.

Paravicino died in 1633. His last years were years of continuous suffering.

Cossio: ob. cit. pp. 439–443, 567, plate 130.
No. 17 in El Greco Exhibition of 1902.

38 A Trinitarian.

Canvas, 36¼ by 33½ in.

(Lent by the Marquis de la Torrecilla, Madrid)

"His Paternity the Prior," as Cossio pleasantly calls him, is seen sitting on a convent stool with brass nails; his right hand is resting on the rail, and in the left he holds his spectacle-case. A robust and well-fed Trinitarian, there is not much asceticism in his figure. "The eyes, the eyebrows, the forehead, the hair are of the finest," writes Beruete, "and about the mouth can be noticed those touches of an incarnadine hue so typical of the painter." Traces of restoration can be noticed, particularly over the right hand.

In the judgment of Cossio, this portrait has an equal importance with that of Cardinal *Niño de Guevara* and with that of *Paravicino* at Boston. As to epoch and finish it is equal to the second one, and was perhaps painted as its replica. May it be supposed that it represents the Prior of the Trinity Convent at Madrid, "Fray Hortensio's Prior"?

Cossio: ob. cit. pp. 443–4, 575, plate 132.
Beruete: *El Greco pintor de retratos*, Toledo, 1913, pp. 19–20.

39 The Glory of Philip II.

Canvas, 56 by 43¾ in.

(Lent by H.M. The King of Spain)

This picture is of a strange and complicated composition; we see in the upper part of the sky the monogram of Jesus, adored by angels supported by dense clouds. In the lower part, middle distance, to the left, is a group of penitents imploring pardon; to the right, from a vaulted edifice, are people crossing a river over a bridge resting on an arch, and a few are falling into the water. In the foreground, to the right, we see the open jaws of some horrid monster—this is Hell, as represented according to the tradition of those days—inside are innumerable reprobrates. Before the mouth of Hell, kneeling sideways, we see Philip II., wearing black clothes with small cap, and plaited ruff at the wrists and collar; his hands are joined, and he is directing his glance towards Heaven; at his side, in the same position, there is an emperor with ermine cloak; in front there is a pontiff accompanied by a large number of personages of various conditions and wearing diverse costumes, all of them in a suppliant attitude.

Father Santos, in his *Descripción de El Escorial* (Madrid, 1657) called this picture *La Gloria de Greco*, and he attributed

the same to an inspiration from the text in Saint Paul: *In nomine Jesu omne genuflectatur Coelestium, Terrestrium et Infernorum.* Cossio (p. 315–22) considers such interpretation to be likely, and believes that the picture was painted by order of the Community of the Escorial after the death of Philip II., perhaps in order to have it placed on his tomb to match *La Gloria de Tiziano.* Justi and Cossio praise the picture as a marvel of colouring. It was Poleró who gave it the improper name of *Sueño de Felipe II.*

40 Saint Louis, King of France.

Canvas, 36¼ by 50¾ in.

(Lent by the Marquis de la Vega-Inclán, Madrid)

Rather more than full length, natural size. He wears a complete suit of damascened gold armour; the forearm is bare; his white shirt can be seen at the elbow; a red cloak covers his chest from the right shoulder; the face looks spectral; he is beardless; his hair is long, and upon it there is an open royal crown. He holds in his left hand a gold sceptre, with a hand at its extremity—a tradition, this, amongst the Kings of France; in his right hand there is another sceptre bearing the fleurs-de-lys of the Bourbons. On an escritoire covered with green velvet is his helmet, upon which is resting his right arm. Background: to the right a large pedestal, the base of a column; to the left a mountainous landscape, Toledo in the distance—there are seen the Alcazar and the tower of the Cathedral; up the mountain, a Turkish city; and to the left a small hill, hardly visible, upon which stands Christ on the Cross between the Virgin and Saint John. The sky has a tragical appearance, with heavy clouds whose darkness is relieved by a silver lining. It has the cold characteristics of El Greco, particularly in the right part of the picture. The expression is marvellous and the feeling deep. "This is the most ghastly picture of El Greco"—in the opinion of Cossio.

The figure of Saint Louis is a replica to that of the picture at the Louvre Museum.

In the Louvre canvas the background is in a very bad state of preservation, and there stands a page-boy where we now see an escritoire upon which the helmet is resting —these are the most notable differences.

Cossio supposes that the Louvre canvas belongs to the second epoch. Belonging to the same epoch, but perhaps in later years, is the one now exhibited; apparently the page-boy was done away with in order to simplify the picture.

"We find ourselves here," wrote the same critic, "in the midst of the kingdom of silver grey with a tint of green in the carnation, of violet carmine and of subdued hues"; and he goes on praising "the profoundly sentimental expression of the personage suffused with deep and manly melancholy."

It has been proved that the replica to this picture represents Saint Louis and not Saint Ferdinand or Ferdinand *La Católica*—as the Louvre experts appear to suppose—and this because the sceptre which he holds in his right hand bears a hand at its extremity, as that of the French kings; and because, in the background, further away and higher than Toledo, there is seen a Turkish city which is probably Jerusalem, not only from its conventional aspect, but also because we see the Calvary on a height (Christ on the Cross between the Virgin and Saint John)—evidently in remembrance of the Crusades, the work of Saint Louis.

This picture comes from the Convent of the Mothers Superior of Santiago at Grenada.

Cossio has a study on the Louvre picture on pp. 327–30 and 597 of his book, plate 56.

No reproduction has so far been made of the one now exhibited.

41 Saint Francis of Assisi.

Canvas, 75½ by 49¼ in.

(Lent by the Toledo Young Ladies' College)

El Greco represents here the Saint of Assisi without that traditional sweet joyfulness of his which we find in Italian pictures; he is standing on a background undefinable in its darkness. He is deep in meditation upon a skull which he holds in his hands—a new Hamlet, according to Cossio's definition. He is kneeling, and wears a brown cassock with cowl. To the left there is a friar kneeling in adoration. The signature appears in the lower right-hand corner.

This is the most original and pure in style of all the portraits of Saint Francis painted by El Greco. The work belongs to the latter period (1604–1614).

Cossio : ob. cit. p. 377, plate 102.

42 Saint Sebastian.

Canvas, 45¼ by 32 in.

(Lent by the Marquis of Casa-Torres, Madrid)

Rather more than half-length. Tied to the trunk of a mutilated tree, he is lifting towards Heaven eyes full of sadness and tears; arrows are piercing his young yet emaciated body. The sky is overcast, of dark blue, with grey tints which harmonize with the death-like and greenish pallor of the flesh.

Last period. This is the last of a series of Martyrdoms of Saint Sebastian, the first in date being that of the Cathedral at Palencia; Cossio points out the difference between the vigour and robustness of the former and the morbid debility of the one now exhibited, "who is dying in pangs and spasms and ecstasies, pierced by the inebriating arrows of Divine Love."

Cossio : ob. cit. pp. 369–70, 572, plates 91, 91*a*.
(It was said by mistake that this picture belonged to the Marquis de la Vega-Inclán).
No. 19, El Greco Exhibition, Madrid, 1902.
El Greco Exhibition, Toledo, 1913.

43 The Annunciation.

Canvas, 96 by 82¼ in.

(Lent by the Marquis de Urquijo, Madrid)

In a house which we can hardly define (we just descry an opening in the background), we see the Virgin Mary, wearing a red tunic and a blue cloak; she is kneeling on a poor wooden praying-stool, and, astounded, listens to the Divine message; the Archangel Gabriel is wearing a white tunic and an ample and turned-up cloak yellow in colour, with wings like those of an eagle, which are minutely depicted. From afar glory appears to break through the picture; in the centre the dove of the Holy Ghost is descending; to the left are seen three Angels and Charity, with a child in her lap and another at her feet; in the middle there is a youthful Angel, and to the right Four Virtues are seated: we distinguish Faith with the Cross and Temperance with the Mirror. The painting is incomplete: its upper part is the property of another person.

Cossio, not without expressing some doubt about it, supposed this picture to belong to the first period—that it had been retouched and brushed; nevertheless, if not the last one, this is one of the last works of the Cretan painter, who left it unfinished, which explains the poverty of the accessories in the lower part of the canvas, as this was very well adapted for the introduction of picturesque details in the Annunciation, such as the painting of the jar of white lilies, the work-basket, etc.; yet the brushing and retouches observed by Cossio may not be, after all, anything else but such defects as are inherent to a picture completed by someone who did not begin painting it.

Without any doubt this is one of the canvases which, in the inventory of the studio of El Greco, drawn up after his death, are described as follows: "Pictures for the Hospital already begun." The hospital so mentioned is that of Saint John the Baptist, at Afuera, or at Tavera, in Toledo; on the altar of the Subdeaconry there is seen the *Bartisimo de Christo*, by El Greco, and on the Gospel side an *Anunciación* of no value whatever occupies the place for which this admirable canvas was painted.

Cossio: ob. cit. p. 575.

The inventory of the studio of El Greco was published by F. de B. San Roman on pp. 189–98 of his book *El Greco en Toledo* (Madrid, 1910).

The furniture in the gallery where these pictures are exhibited has been kindly lent by Mr. Lionel Harris, of the Spanish Art Gallery.

LUIS TRISTAN.

Tristán was born in the neighbourhood of Toledo—in 1586, according to Palomino's calculations, as he was 54 years of age when he died in 1649. It is however believed now that his death must have taken place not later than 1640, and therefore he must have been born towards 1577, if we accept as certain the above age at death. Although until 1613 we possess no documentary evidence regarding his work, we may take it for certain that Canvas No. 1276 at the Prado Museum is by him, and probably a portrait of a certain Luis Tristán, *El Calabrés* (perhaps the painter's father), which portrait was already to be seen at the Alcazar in 1600 in Madrid. Between 1613 and 1624 we have abundant notices regarding orders for paintings and signatures; in this latter year every trace is again lost of this most direct disciple of *El Greco*, however much he may differ from the master.

Palomino: *Vida*, 77. In our own days, with more goodwill than success, his life has been studied by P. Lafond in the *Revue hispanique* (February 1916), and by P. Quintero in a paper dated 1919. San Róman (*El Greco en Toledo*, pp. 70–73, 185) has published some documents; and again in *Documentos del Archivo de la Catedral del Toledo* we have an essay and notes by F. J. Sánchez Cantón, 1916. Allende-Salazar and Sánchez Cantón (op. cit. pp. 122–7) have suggested the identification of *El Calabrés* with the father of the painter, and that this canvas should be attributed to Tristán.

44 Our Lord Crucified and Saint Francis.

Canvas, 69 by 40½ in.

(Lent by the Marquis of Casa-Torres, Madrid)

A sky covered with clouds of sienna earth-colour, leaving just a patch of dark blue; in the background some trees, and a temple with tower and cupola. The Cross, with the I.N.R.I. appearing in white, is of wood rough-hewed only where the hands and feet are nailed on; Christ is on the point of death, serene looking, slightly stained with blood; at His feet Adam's skull and shin-bone; to His right, rather more than half-length, wearing a coarse grey tunic with the cowl on, stands Saint Francis—his habit and the stigmata reveal

him to be such; the forehead is receding—a type of physiological degeneration similar to that given by El Greco to some of his Saints; his glance has something of hallucination; his hands are crossed over his chest and he is looking towards the Redeemer.

This is a characteristic work of Luis Tristán, although we do not see in it those red tints of which he was so prodigal; there is purity in the white tints, and in the figure of Saint Francis there is a recollection of the teaching of Theotocopuli, all the more apparent in the warm colouring of sienna earth, and in the absence of the blue and green tints dear to the Cretan painter. This canvas is perhaps amongst the last painted by Tristán; yet his Christ does not differ much from that in the Sacristy of the Doctors in the Cathedral of Toledo; it was perhaps painted by order of Cardinal Sandovas y Rojas, of whom we have a portrait by Tristán in the same chapel, and who died on 7th December, 1618.

FRANCISCO DE RIBALTA.

Ribalta was born in Castellón de la Plana, and was baptized on 25th March, 1551, or on 2nd June, 1555, as some doubt still exists about his certificate of baptism. We may now give up the idea that he was educated in Italy, inasmuch as it has been ascertained that he spent his youth in Castile. In 1582 he signed in Madrid the Hermitage picture. Visiting the Escorial and Madrid, examining Italian and Spanish pictures, and studying in particular Navarrette's *El Mudo*, he no doubt grew up to be a painter. Uniting to such teaching his strong leanings towards the natural in art, he became a realist, and found a peculiar way of contrasting light with shade, from which we find in him a precursor of *Tenebrism*. In 1603 he wrote his signature on the enormous reredos of Algemesí (Valencia), having copied from *El Mudo* his "Santiago the Elder" which is in the Chapter Chambers at the Escorial. He died in 1621, on 25th March.

Palomino: *Vida*, 61.
Tormo: *Revista crítica Hispano-Americana*, 1916, I. and II. La educación de Ribalta padre fué en Castila.

45 The Apostle Saint Peter.

Panel, $63\frac{3}{8}$ by $25\frac{1}{2}$ in.

(Lent by the Fine Art Museum, Valencia)

On a very dark background, almost grey, we perceive the imposing figure of Saint Peter; the beard and hair

are turning grey ; the flesh colour of the face is flushed, and likewise that of the hands and feet ; his tunic is red and quite visible below the belt and over the right arm ; the cloak, which lends its tone to the whole of the picture, is green—turning to white in the portions which are exposed to the light, and transparent in the shaded portions. We can hardly distinguish the bronze key, which he holds as if to insert in a lock, the outline being almost invisible.

This is the door, or perhaps one of its two panels, of the reredos which Ribalta was painting in 1627 for the Carthusian Monastery of Porta-Coeli. Perhaps the other panel, no less majestic, represented Saint Paul. There is something in these two pictures which makes us think of the Evangelists of Dürer.

46 Saint Luke Painting the Virgin.

(A Portrait of himself.)

Panel, 25½ by 15 in.

(Lent by the Fine Art Museum, Valencia)

Portrait of the artist as Saint Luke. The Painter-Evangelist wears a tunic ; he is seated on a high stool, sideways, with a palette and pencils in his hands, and is turning his head towards the spectator ; in front, towards the frame, we see, half-completed, the bust of the Virgin, who, with her vesture and cloak, with a book in her hands, reading, appears towards the left ; below, the lion, symbol of Saint Luke.

In the features of the Evangelist some have descried the portrait of Ribalta by himself ; this is a very reasonable hypothesis if we consider the force of the expression and the direction of the glance. Lastly, Dr. Mayer has expressed the opinion that this Saint Luke is a portrait of Michael Angelo ; the undeniable resemblance may be but a coincidence, but it does not suffice to invalidate the traditional identification.

This picture comes from the high altar of the Carthusian Monastery of Porta-Coeli, where it was to be seen in the stylobate. This reredos was painted in 1627.

Was reproduced and criticised by L. Tramoyeres in *Los pintores Francisco y Juán Ribalta* in the *Archivo de Arte Valenciano*, III., No. 2, June–Dec., 1917, p. 99–103.

47 The Adoration of the Shepherds.

Canvas, 81⅞ by 61⅜ in.

(Lent by Don Laureano de Jado, Bilbao)

To the right is the Virgin, dressed in red and blue —presumably a portrait—holding the Divine Child, in ample swaddling-clothes of the purest white. Near by stand several shepherds, with staffs, buff doublets, breeches and pouches; they are bringing offerings for the Divine Child. The porch of Bethlehem is very poorly built; in the distance, a landscape; on the door-step, a woman; in the foreground a dog, and a young shepherd carrying a lamb on his shoulder; in the heavens, a group of angels; in the centre and to the right stand those who are chanting the Salutation, which they read from a roll.

The colouring is warm; ochres predominate, red and sienna earth-tints being also apparent.

This is a shepherd's hut like those which Pedro Orrente was wont to paint; no other of his is known to be equal to this, so pleasant the colouring, so orderly the composition, and so realistic the types; there is in this canvas the intention to bring into relief certain light effects and reflections which were as rare in Orrente as they are characteristic of Ribalta *el Viejo*.

Orrente and Ribalta are painters who were acquainted with one another and were mutually influenced.

48 The Coronation of the Virgin.

Canvas, 68½ by 50⅜ in.

(Lent by Don José Lázaro, Madrid)

The Virgin Mary occupies the centre of the picture; she wears a tunic with the girdle high up, and a rich brocade cloak; the hands are straight and joined; the

hair is wavy and parted in the middle: to the right sits the Eternal Father holding the World in his lap; to the left, Christ is seen with his legs and back covered with a cloak, with a banner in the left hand; both hold in their right hands a gold crown set with precious stones, over which is hovering the dove of the Holy Ghost. In the lower part, to the left, an angel bearing a wreath of flowers; to the right, a youth with a hautboy, and behind, the head of a Cherub, also with a musical instrument.

The features of the Virgin appear to be after the style of Juanes, as also are those of Christ; the musician angel in the foreground is by Ribalta, and, for its realism, the best figure in the picture.

BARTOLOME GONZALEZ.

His full name was Bartolomé Gonzáles Lebraco or Serrano; he was born at Valladolid in 1564; he was a pupil of the Italian painter, Patricio Caxesi. He entered the service of Philip III. in 1608, but it was not until 31st July, 1617, that he was appointed painter to the King—thereby depriving of that honour an artist of much greater merit than his own, Roelas the Sevillian. Bartolomé González was married in November 1611. Almost all his life was spent at Court, and he died in Madrid in 1627. Previous to the year 1600 we know nothing about his paintings, neither have we any documentary evidence regarding his life. Later on documentary evidence goes to confirm what his paintings express, and this is that he was one of Pantoja's assistants, and his successor in the execution of work entrusted to Pantoja. The distance which separates Sánchez Coello and Pantoja is as great as that which separates the latter from Bartolomé Gonzáles, who, in the opinion of Tormo, "had not the genius of Moro; neither was his modelling as good as that of Coello; neither even his colouring can compare with that of Pantoja." Yet his painting is not without interest if only we consider that he was supplanted by Velazquez.

Palomino: *Vida*, X, 46. Zarco del Valle and P. Pastor: *Documentos*.

49 Cardinal Infante Don Fernando of Austria.

Canvas, 108¼ by 58¼ in.

(Lent by the Marquis de Viana, Madrid)

Full-length portrait, standing. Represents a child eleven years of age; he wears the purple robes of a

cardinal, with biretta, a surplice with large lace pieces, and an amethyst ring on the right-hand finger; and holds half-open in the left hand a breviary. To his left side there is a large arm-chair, covered with red brocade; to his right, a tapestry-covered escritoire with a book on top; the hangings are sumptuous. Through an open door we perceive a garden sketched in the distance; bizarre architectural motifs with statues; in the foreground, a fountain. This picture is signed in the lower left corner: Barme: *Gonçale, Pintor del Rey*, F. 1621.

Don Fernando, son of Philip III. of Spain and of his wife, Doña Margarita, was born on 16th May, 1609; when ten years of age he was made a cardinal; he was appointed Governor of Flanders, and as a general had the good fortune to win several important battles, such as that of Nordlingen; he died on 9th November, 1641.

This must belong to a series of portraits painted by Bartolomé González in the year 1621, to which series also belong the Mary of Hungary—the property of the Marquis de Viana and of his sister-in-law, Queen Isabel, wife of Philip IV.—in the possession of Count de la Oliva de Gaytán. Cean refers to this series, or to a similar one, containing six portraits, which belonged to the Baron de Casa-Davalillo.

Reference is also made to these series of portraits by J. Allende-Salazar and by F. J. Sánchez Cantón in their *Retratos del Museo del Prado*, Madrid, 1919, pp. 209–210.

FRANCISCO DE HERRERA *THE ELDER.*

Was born at Seville towards 1576. He was of violent temper, and was arrested as a coiner; was amongst the strongest and most rebellious of Spanish artists; and it is said of him that he was wont to paint with heavy brushes, and even with reeds. It seems that in 1650 he went to Madrid, where he died in 1656. Biographical details and criticisms concerning this strange painter are lacking.

Palomino: *Vida*, 91.

50 Saint Joseph.

Canvas, 62¼ by 44 in.

(Lent by Don J. Lázaro, Madrid)

Against a mountainous landscape, with the trunk of a tree to the left, Saint Joseph is sitting on a stone; he wears a tunic and an ample cloak; Jesus, bare-footed, is sitting on his left leg. The Child wears very fine linen and, with an air of sad unction, is looking towards the sky; the thorny crown is in His right hand. The presentment of the Passion permeates the whole of the canvas; Saint Joseph himself is looking very sad; in his right hand he holds a sprig of wild flowers. Across a stone, in the lower left-hand corner, the signatures: *Fro de Herrera ft* 1648.

The characteristics of Herrera *el Viejo* are patent in this picture; there is decision, realism as well as a certain contempt for secondary details; the colouring is vibrating, and bold the stroke of the pencils.

JOSE RIBERA *THE SPAGNOLETTO.*

Ribera was born at Játiva (Valencia), towards 1588, on 12th January in that year, if we accept as his the entry made on that date in the registry of births. He was at Valencia a pupil of Francisco Ribalta; he crossed over to Italy, and frequented the academy of El Caravaggio, there completing his knowledge of the chiaroscuro process, which he first acquired from Ribalta, and which likewise so well agreed with his peculiar taste. In 1626 he was married at Naples, where he led the life of a painter to the Spanish viceroys. He never returned to his mother-country, but its remembrance filled his mind, signing many of his works by the nickname of The Spaniard, and in others calling himself The Setabensis (a native of Játiva). His life was never spoilt by good fortune—often without means, suffering artistic rivalries and similar misfortunes. A realist, at times brutal, Tenebrist to exaggeration at the beginning of his career, he in the course of his evolution abandoned his original hardness of expression and the crudity of his reflected light, attaining at length to the marvellous

style which characterizes his later life—*La Concepción*, of Monterrey; *La Sta. Inés*, at Dresden; *La Escala de Jacob*, at the Prado Museum. He died on 2nd September, 1652.

Palomino: *Vida*, 88. Tormo: In numerous articles, and more recently in *Bol.*, 1916, I. A. L. Mayer.

51 Saint Anthony Abbot.

Canvas, 31½ by 26⅜ in.

(Lent by the Marquis de Casa-Torres, Madrid)

On a background of light sienna earth we see the figure, less than half-length, of an elderly man with long white beard; he wears a black cloak and scapulary, over a white tunic which we see at the wristband only of the left sleeve; his left hand is resting against the Cross—a very characteristic iconographical attitude of Saint Anthony Abbot.

A rather advanced picture from amongst the productions of Ribera, it belongs to the period when he freely laid himself under the direct and absorbing influence of Caravaggio.

52 A Girl with a mirror.

Canvas, 29½ by 24½ in.

(Lent by Sir Herbert Cook, Bart.)

Three-quarter length portrait of a girl, seated and turned to the left. She looks into a black-framed mirror which she holds in her left hand. Dark background.

The mirror is an essentially Spanish adjunct, and is found notably in the Rokeby "Venus" in the National Gallery.

53 Saint John with the Lamb.

Canvas, 59½ by 44¾ in.

(Lent by Viscount Lascelles, Chesterfield House)

FRANCISCO PACHECO
(1574–1654.)

54 Portrait of a Knight of Santiago.

Canvas, 22½ by 18¼ in.

(Lent by Sir Herbert Cook, Bart.)

Bust length, turned to the left. Dressed in black, and wearing a *golilla* and spectacles. The Red Cross of the Order embroidered on the left sleeve. Signed, and dated July 30, 1626.

Exhibited at the Royal Academy, 1907, No. 103.
Exhibited at the Grafton Galleries, 1913, No. 46.

FRANCISCO DE ZURBARAN.

Zurbarán was born at Fuente de Cantos (Badajoz) and was baptized on 7th December, 1598. On 15th January, 1614, after the drawing up of the usual notarial indenture, he was admitted to apprenticeship under an obscure painter of Seville called Pedro Díaz de Villanueva, who devoted his time to image painting. In that studio, crowded with religious subjects, cut in wood or stone, he familiarized his eyes with the elements of his art, but it took him many years before he could free himself from the influence of those heavy folds of drapery which in his youth he had observed in all those statues of the Saints. In 1616 he signed the *Inmaculada Concepción* in the Gallery of López Cepero at Seville. This is the first in date of his works, so far as we know. We know nothing of his paintings from that year onward and up to 1625, during which, however, he must have completed *La Virgen niña*, of the Beruete Collection; *El niño de la Espina* (belonging to the Marquis de la Vega-Inclán). In 1625 he completed the retedos of *San Pedro* in the Cathedral of Seville, when, shortly afterwards, he left for Llerena, soon, however, to return to Seville, there to paint the pictures of La Merced.

Seville honoured itself by requesting him to stay in the city, which in 1632 drew from Alonso Cano a protest to the effect that that painter from Extremadura ought to be examined. In 1631 he gave us *La Apotosis de Santo Tomás* (Museum of Seville), considered by many critics to be his masterpiece. In 1638 he signed, calling himself Painter to the King, the *Adoración de los Reyes* in the Carthusian monastery at Jerez. This title of Painter to the King must surely have been obtained either as a reward for *Los Trabajos de Hércules*, previous to 1637, or for the decorations of the *Nuevo de San Fernando* in 1638. The admirable series of Guadalupe (Cáceres) dates from that year and from the following one. During the

following twenty years he painted but very little, and there is a deficiency in his biography. From 1659 we again find paintings signed by him; in 1661 he signed the *Concepción* at Budapest and *El Cristo* of Jadraque (Guadalajara). He very likely spent at Court the last years of his life. We know that he was still alive on 28th February, 1661; the date of his death is uncertain.

Zurbarán was first of all a religious painter; we may say that in mythology he was a failure—if *Los Trabajos de Hércules* at the Prado Museum is by him—and in secular portraits he did not soar to any great height. On the other hand, in his effigies of monks and female saints —whose models were great ladies of Seville—he attained the summit of his art. He was a genuine and devout artist, without any of the spiritual intricacies of El Greco, and without that sentiment of the horrid with which the soul of Morales' *El Divino* was filled at the thought of the Passion of Christ. He looked at his saints from a human point of view; yet, jumping the barriers of realistic asceticism, he often came very near the borders of mystical vision (*La Misa del P. Cabañuelas, Cristo premiando al P. Salmerón*). He was a bold colourist; in some of his pictures he is a Modernist, without ceasing to be a Primitive in all his works, owing to his standard of purity and minuteness.

Palomino: *Vida*, 108.

Tormo: Arts, in *La Epoca*, March–June, 1905; *Cultura Española*, Nov. 1906 and Feb. 1909. *Bol.*, 1901.

Cascales y Muñoz: *Francisco de Zurbarán*, Madrid, 1911; English Edition, New York, 1918.

55 The Virgin as a Young Girl doing Needlework.

Canvas, 46 by 36½ in.

(Lent by Don Aureliano de Beruete, Madrid)

The Virgin Mary, as a child of some eight or ten years of age. She is sitting on a cushion, wearing a white gown trimmed with black point lace, a blue jacket, and a red skirt; she is resting from her work of making lace. She is sticking her needle into the cushion heedlessly, as if surprised by some vision, or remembering something. There is an air of supplication in her eyes. To the left side we see, on a small table, a few rustic flowers of a blue colour next to a prayer-book and a pair of scissors, and on the floor an earthenware jar; in front, the work-basket with white linen. To the right, a

large pitcher, with bronze ornaments, containing roses and lilies; on the floor, scattered about, a few more humble flowers. The background is of light brown sienna earth; curtains.

This picture is typical of the first manner of Zurbarán; it charms us by its gentle inspiration as if it were that of a Primitive.

There is a replica of this figure of Mary in a later picture, wherein are also painted Saint Anne and Saint Joachim, in the Contini Collection (Rome).

Cascales: *Francisco de Zurbarán, his Epoch, his Life and his Works.* New York, 1918, plate facing p. 40.

56 The Child with the Hawthorn.

Canvas, 28 by 37 in.

(Lent by the Marquis de la Vega-Inclán, Madrid)

The Divine Child is seated on a humble wooden bench; He wears a tunic of light green; is bare-footed, and occupied in entwining a crown of thorns, and pricks His finger. There is resignation and sadness in His face—interpreted as a prophecy of the Passion drama—whilst He is looking at the slight wound. On a small table, two books bound in parchment and a rose. To the right, a small earthern jar.

By its technique and inspiration this picture resembles that of the Virgin at work on embroidery.

57 Diego Bustos de Lara.

Canvas, $78\frac{6}{8}$ by 40 in.

(Lent by the Marquis del Valle de la Reina, Seville)

Full-length portrait; he wears a half-armour and a plumed helmet; underneath, a blue costume and an under-garment of an ochre colour with red trimmings; his right hand is resting on a mace; in the right upper part this inscription: DIEGO BUSTOS DE LARA.

This seems to be an imaginative portrait of some personage of the middle ages painted to complete some collection of family portraits.

With an enthusiasm which does not go without some exaggeration, J. Cascales writes of this portrait and of its companion (*Don Gonzalo*): "These two canvases are so magnificent that they will be like jewels in the best of museums, and they proclaim their author as the king of portraitists."

The picture was reproduced by Cascales opposite p. 96 of his book, Madrid edition, 1911.

58 The Saviour.

Canvas, 39 by 28¼ in.

(Lent by the Duchess de Parcent, Madrid)

Christ, rather more than half-length, is seen behind the map of the world upon which His left hand is resting, whilst with His right He is giving His blessing; He supports the Cross with His left arm. He wears an ample tunic. The picture bears the date 1638.

This is a beautiful canvas, very characteristic of the second manner of Zurbarán. It was restored by Alejo Vera.

Cascales gives a reproduction of it in his book, ob. cit., opposite p. 24.

59 The Immaculate Conception.

Canvas, 79½ by 57 in.

(Lent by the Marquis de Cerralbo, Madrid)

The Immaculate Virgin, with auburn hair, wearing a rose-coloured tunic, collar of gold, ornamental buttons and a blue cloak, is standing upon the World; behind her the moon, and beneath the serpent biting the apple. In the landscape, rather sketched than finished, the symbols of Mary. The sky is cloudy; the tones are grey and orange-coloured in the background; there are, hardly perceptible, like vaporous emanations, legions of heavenly spirits. This picture is typical of the style of Zurbarán when painting cherubs.

Cascales, ob. cit. opposite p. 58.

60 The Holy Dominican, Enrique Suson.

Canvas, 82¼ by 60⅝ in.

(Lent by the Museum of Painting of Seville)

In a landscape planted with trees, and houses to be seen in the distance (two Dominican monks and a youthful-looking angel, the whole of very small size and like the background of a primitive painting), we see the tall figure of the beatified English monk. He is standing, his head bare, and he is looking towards Heaven. He wears the habit of his order, white tunic and black cloak, and gathers with the right hand the folds of his cloak, showing part of the breast upon which, with a pointed instrument—thereby mortifying his flesh and as a proof of his divine love—he is engraving the monogram of Jesus. Signed: *Francisco Zurbarán.*

This is amongst the most admirable of the pictures of the "Painter of Friars" from its mysticism and the expression it conveys; it completes, with his *San Ignacio,* one of the most curious sides of the art of Zurbarán. The one now dealt with in this Catalogue is anterior to the *San Ignacio,* as may be ascertained from the landscape; this latter being animated with a more modern spirit, more after the style of Velazquez in the picturs of the saintly Jesuit.

No. 197 of *Catálogo de las pinturas de Museo de Sevilla,* by J. Gestoso.

61 Saint Ignatius of Loyola.

Canvas, 48½ by 74¾ in.

(Lent by the Marquis de la Vega-Inclán, Madrid)

A hilly landscape with trees, and the ground covered with grass; very fine silvered greenish-blue tones in the background; the trees in the foreground are of dark green. The figure of the sainted Jesuit, standing erect, occupies almost the whole of the picture. He is on a road, and wears a black cassock with a cord round the waist; around the neck emerges the white collar of his shirt. From his girdle hang his breviary and rosary; the head is vigorous, the complexion tanned, and the beard and hair black and abundant. He seems to be illuminated

by some sweet vision; the lips are parted. His pilgrim's hat with broad brim is hanging from his shoulder; he is leaning with the left hand on a long pilgrim's staff, and his right hand is closed near his chest. A halo of light is playing around his head.

This is a magnificent figure of the Spanish saint—one of the most typical and forceful pictures of Zurbarán, inspired with serene mysticism.

This picture comes from the collection of the famous connoisseur of the 17th century, the Count del Aguila, of Seville. Respecting the identification furnished by an old inventory, this has not been placed on the Catalogue as being the effigy of Saint Francis Xavier; the pilgrim's costume and the physiognomical traits are a sure indication that the canvas represents the famous "Apostle of the Indies," and not the founder of the Company of Jesus. It is difficult to admit that Zurbarán, pupil of Pacheco, was ignorant of the precepts of his master, and did not follow them when painting his *San Ignacio*. See *Arte de la Pintura*, II., p. 312 et seq., 2nd Edition.

62 Saint Francis.

Canvas, 49½ by 38¼ in.

(Lent by Don Aureliano de Beruete, Madrid)

Landscape with mountains in the distance, painted brown and blue; a hermitage and some trees at foot of a rocky slope to the left. In the foreground we see Saint Francis of Assisi kneeling, with his right hand across his chest; he holds a skull in the left hand, his left elbow resting upon a stone on which there is a book. Sienna earth gives its tone to the picture, and the habit of the saint, the stone, the book and the skull are painted the same colour; in various tints it predominates all over the picture.

Over a white escutcheon, in the lower corner to the right, appears the signature: *Francisco de Zurbarán* 1659.

Cascales: Ob. cit., plate opposite p. 124.

Similar to this San Francisco is the one deposited by Don Jorge Pinazo Castellanos in the Museo del Parque at Barcelona.

63 Benjamin.

Canvas, 7 by 3½ ft.

(Lent by the Earl of Ancaster, Grimsthorpe, Bourne)

DON DIEGO VELAZQUEZ DE SILVA.

Velazquez was born at Seville, and was baptized on 6th June, 1599. He was a pupil of Francisco de Herrera *El Viejo*; on 27th September, 1611, he entered as apprentice the studio of Pacheco, a daughter of whom he married in 1618. He went to Madrid in April 1622, and settled down there definitely in 1623, on the invitation of the Count-Duke of Olivares. On 6th October Philip IV. appointed him Painter in Ordinary, and henceforward he remained in service at the palace until his death. The King had for him the greatest regard, and lavished upon him honours and emoluments quite unusual for a painter; he was made Gentleman of the Chamber, Officer of the King's Household, and Knight of the Order of Santiago. He stayed in Italy from July 1629 to the beginning of the year 1631, and from April 1649 to June 1651. He died in Madrid on 7th August, 1660. Although he painted with mastery from the days of his youth, he left but few works, as he was rather "phlegmatic" and little inclined to exertions. Yet even during his lifetime justice was rendered to him, and his fame has never suffered any eclipse in Spain.

The biography of Velazquez is most extensive, and merely for the guidance of the curious we give here some details of the highest importance.

The first biography published is that which Palomino included in *El Museo Pictórico*, Madrid, 1724, II., pp. 321–354.

The most complete documentary compilation: *Anales de la vida y obras de Diego Velazquez*, by G. Cruzado de Villa-amil, Madrid, 1885.

The most complete critical and technical study was written by Beruete: *Velazquez*, French edit. 1898, English edit. 1906, and German edit. 191–.

As a study of surroundings, and for its erudition, there is still unsurpassed the work of Karl Justi: *Velazquez und sein Jahrhundert*, 1903.

Other works: those of Jacinto Octavio Picon, 1899; Breal, Paris, 1919; and J. Moreno Villa, Madrid, 1920.

The most complete collection of reproductions from the works of Velazquez and his pupils is the *Velazquez* of Gensel, Collection *Klassiker der Kunst* (French edit., *Les Classiques de l'Art*).

64 The Hand of an Ecclesiastic.

(Fragment.)

Canvas, 10⅝ by 9⅝ in.

(Lent by H.M. The King of Spain)

This is the fragment of a lost portrait of an ecclesiastic in officiating vestments. He is seated; his hand and

part of his arm is covered by the white sleeve of a rochet; the whole is of marvellous workmanship. In the hand there is a paper with the inscription: *Ill^mo. Señor Diego Velazquez.*

This is one of the very few signatures of Velazquez known to us. This fragment was bought in 1848 for 5000 reales by Queen Isabel II. from the banker, Don José de Salamanca. (Vida, *Catálogo de los cuadros de la galería del Excmo Sr. D. José de Salamanca*, Madrid, 1847.)

This fragment was reproduced in the introduction to the *Velazquez* of Gensel, French edit. of *Les Classiques de l'Art*, No. 11.

It was shown at the London Spanish Exhibition in 1901, No. 107, *Art Gallery*.

65 The Cook.

Canvas, 44½ by 22 in.

(Lent by Otto Beit, Esq., London)

A kitchen-maid, young, unintelligent-looking, heavy-featured, apparently a half-caste, is leaning against a table made of two boards upon which are seen a pitcher and a jar, white earthenware plates and cups with foliage, a glazed earthen pot turned upside down, a kettle and a brass mortar; near a door to the right a basket showing some white cloth. The whole is drawn and represented with singular firmness and surety of hand. This is a nature study, in the realistic style. There is in this picture, although the work of a beginner, the preoccupation of the artist expressing faithfully the surroundings and varying the colouring according to distance.

This work may be dated 1618; it is by far anterior to the *Adoración de los Reyes* at the Prado Museum, dated 1619.

A. de Beruete y Moret, in his article, *A hitherto unknown Velazquez*, in *The Burlington Magazine*, Dec. 1913, reproduced, studied, and gave his reasons why this canvas should be attributed to Velazquez.

No. 41 of the Grafton Gallery Exhibition.

66 Calabacillas the Buffoon.

Canvas, 77 by 67½ in.

(Lent by Sir Herbert Cook, London)

Full-length portrait, standing perhaps in one of the galleries of the Madrid Alcazar : at his side a carpenter's sawing-horse. He wears black clothes, ruff collar, white cuffs, and laced shoes. There is in his right hand a small portrait of a lady ; in the left, a small windmill revolving at the end of a very long staff. His expression is merry, and at the same time idiotic, as if he were proud to possess this feminine portrait. This is very likely the same personage seen in No. 1205 at the Prado Museum, and who, before the 1920 edition of the Catalogue, was called *El Bobo de Coria*, although in olden times he was nicknamed Calabacillas, and under this name it was that Velazquez painted him.

Documents in the archives of the palace call him Don Juan Calabazas. He was first valet to the Cardinal-Infante Don Fernando, and in 1632 passed into the service of Philip IV., with much more substantial wages and food in abundance ; when on a journey he was given a mule for himself and a pack-mule for his chattels. (Beroqui : *Adiciones y Correciones al Catálogo del Museo del Prado*, III., p. 36, Valladolid, 1915.)

This portrait was reproduced in *La Gazette des Beaux-Arts*, I., 1872, p. 380 ; and already as being a Velazquez by Herbert Cook in *The Burlington Magazine*, Dec. 1906.

67 An Unknown Gentleman.

Canvas, 28¼ by 24¾ in.

(Lent by the Duke of Wellington, Apsley House)

Life-size bust ; three-quarters towards the left, looking straight in front of him : black hair, eyebrows, moustache and beard : prominent cheek-bones : tanned complexion. He wears black clothes with a ruff collar. Dark background. This is one of the best portraits by Velazquez : according to A. de Beruete it must be amongst those painted between the years 1638 and 1644.

It was, during the battle of Vittoria in 1813, removed from one of the Royal Collections of Spain.

No. 62 of the Grafton Gallery Exhibition. No. 125 of the Spanish Painting Exhibition, London, 1901.

68 Portrait of the Artist.

Canvas, 18 by 15¾ in.

(Lent by the Fine Art Museum, Valencia)

Upper part of the bust; he is clothed in black with a high white ruff collar. In the opinion of Beruete his long hair is a wig: the moustache is trimmed after the Burgundy fashion, and he has a tuft on his chin. The background is very dark. In profound thought, and with a dreamy expression, this is the most poetical of the portraits of Velazquez painted by himself. A genuine work, but not in a perfect state of preservation. Beruete dates it somewhere between 1644 and 1649; there are traces of restoration in the forehead, and the hair has been retouched many times; rank varnish has given it a yellowish tone.

This portrait has been copied on various occasions, with different interpretations.

This picture belonged to the Kings of Spain; it was very likely bestowed either by Philip V. or Ferdinand VI. upon their favourite singer, the famous Farinelli, who, by means of such royal gifts, succeeded in getting together an excellent gallery of pictures, which was visited and greatly praised in 1773 by the English nobleman, Burney, in his *The present state of Music in France and Italy*. It was acquired from the heirs of the celebrated singer by the Spanish consul at Nice, Don José Martínez Blanco, and presented to the Valencia Museum.

Fortuny made an engraving of this picture in 1874.

Beruete: *Velazquez*, French edit., pp. 103–105; Tremoyeres. in the newspaper *Las Provincias*, special number upon the occasion of the Tercentenary of Velazquez, on which date this picture was on view at the Prado Museum.

Tormo: *El arte español en Inglaterra ayer y hoy*, in *Cultura Española*, I., pp. 179–80.

Regarding portraits of Velazquez by himself, see also Beruete and Justi; Allende-Salazar and Sánchez Cantón: *Retratos del Museo del Prado*, pp. 188–9; and A. L. Mayer: *Das Selbstbildnis des Velazquez im provinzial-museum zu Hannover*, in *Zeitschrift fur Bildendekunst*, Leipzig, 1920.

69 Juan de Pareja, Painter.

Canvas, 24 by 30 in.

(Lent by the Earl of Radnor, Longford Castle)

Rather less than half-length. Velazquez painted his famous slave three-quarters to right and looking towards the spectator. He wears a bottle-green jacket, with a wide collar of white linen, adorned with festoons; over his left shoulder hangs his cloak, which he is fastening with the right hand. Receding perspective. His features, copper-like in tone, are energetic; the hair is very black and curly. The background is of a greenish grey; the ensemble has an olive-green tone.

Beruete is of opinion that this portrait was painted at Rome in 1650, and calls attention to "the vigour and spontaneity of the painting, in which Velazquez shows himself free from fetters, convention and preoccupations of every description, and absolutely certain of his model; . . . his own soul permeates the whole of the picture."

This, together with other pictures, was exhibited at the Roman Pantheon upon the occasion of the Feast of Saint Joseph, and it met there with such tremendous success that Velazquez was forthwith elected a Member of the Roman Academy.

The Earl of Carlisle possesses a copy, with certain retouches probably made by pupils of Velazquez.

The identification of the personage is demonstrated by the portrait of Juán de Pareja, by himself, in his *Vocación de S. Mateo*, No. 1041 of the Prado Museum, dated 1661.

Juán de Pareja, a mulatto, is said to have been born at Seville in 1606, and to have died at Madrid in 1670; bought, or coming to Velazquez by heritage, he served him as a slave from 1623, and accompanied him everywhere. It is said that he learned painting from his master unknown to him, although he remained in his service until the death of Velazquez, and then in that of his daughter, who was married to Mazo. His pictures, few in number, show exceptional qualities; in addition to the portrait now dealt with, we also have to mention the portrait of the Architect Rates, which is in the possession of Doña Paula Cruzat, widow of Equilaz, at Grenada.

Beruete: ob. cit. pp. 117–9. Justi: ob. cit. Book VI.

70 Head of Stag.

Canvas, 26 by 20½ in.

(Lent by the Marquis de Casa-Torres)

Against a leaden blue sky of great intensity, with white clouds heavy with coloured pigment and touches of rose along the edge, emerges the head of a deer with vivacious eyes and long antlers, the ends of which we do not see.

In the Inventory of the Palace, drawn up in 1636, we note the following entry: "Another canvas, in oils, of an antler of a deer, painted by Diego Velazquez, with this inscription: 'The King, our Lord Philip IV., killed it in the year 1626.'" In the Inventory for 1735 there are given the measurements of this picture—height, one-and a half vara; width, one vara and a third.

It seems that we could not identify the picture entered in this Catalogue with that existing in the Royal Palace —firstly, because the size is different; secondly, because documents clearly state that the deer so inventoried was dead; and thirdly, because from its technique the present canvas must be at least ten years posterior to the year 1626.

71 Cardinal Don Fernando, Infante of Austria.

(Study.)

Canvas, 13¾ by 10¼ in.

(Lent by the Marquis de Lema, Madrid)

He appears to be 18 or 20 years old and wears the red rochet of a cardinal. Reddish background. The middle of the face alone is plentifully coloured, the rest is quite light; on the lips, particularly on the upper one, we find a few light retouches. This is, even as to size, almost a replica of the portrait of Don Fernando, No. 1186 of the Prado Museum.

This is probably a study made from life in 1638 for the Portrait of the Hunter, which was painted of him whilst the

Infante was already in Flanders, where he arrived in 1635, probably between 1638 and 1642, yet such date hardly agrees with his appearance in this portrait.

The Cardinal-Infante was one of the most fortunate personages in his portraits, inasmuch as he was painted by Velazquez, by Rubens, by Van Dyck, by Crayer, &c.

This portrait was reproduced and criticised by its owner, the Marquis de Lema, in the *Revista de Archivos Bibliotecas y Museos* (March–April, 1912), and the same article was reproduced by him with more details at the beginning of his *Estudios históricos y artisticos* (Madrid, 1913); the observations of the distinguished musical critic Don Manuel Manrique de Lara are also recorded in the same article.

72 A Cleric.

Canvas, 28 by 22 in.

(Lent by the Count de Fuenclara, Madrid)

He wears a long black cassock, with white collar and cuffs: he has a book in his hand, with a finger inserted at the page he was reading; his beard is neglected. There is vigour in the face.

It seems that this portrait was painted before the birth of the artist to whom, not without expressing prudent reservations, its owner attributes it.

73 Don Baltasar Carlos, Infante of Spain.

Canvas, 82½ by 39 in.

(From Buckingham Palace)

On December 31, 1639, the envoy of the Grand Duke of Tuscany wrote: "A portrait of the Crown Prince has been made in coat of mail and full gala, and sent to England, as if his Highness's marriage with the Princess were close at hand. But many think it has been done only to keep the King in good humour and hope."

Coll. King Charles I. "The picture of the now Prince of Spain."

Pictures sold by the Commonwealth, Oct. 23, 1651: "The Prince of Spain" to Mr. Edward Harrison and Co. It was probably recovered for the King with many other pictures at the Restoration in 1660.

See also an article by Sir Lionel Cust on this picture in the "Burlington Magazine," Nov. 1915, No. 152, XXVIII., p. 56.

ALONSO CANO.

He was born at Grenada and baptized on 19th March, 1601. From 1615 onward he lived at Seville, where he studied painting under Pacheco and Herrera *El Viejo*, sculpture under Martínez Montañés, and architecture under his own father. His life was adventurous; wounded in a duel, he went to Madrid, summoned there as it seems by the Count-Duke de Olivares; he was appointed Master of Drawing to the Prince, and, so it is said, Painter to the King. At Court he met his fellow-student, Velazquez, and very likely they influenced one another. On 10th June, 1644, he caused his wife to be murdered; submitted to torture by the judges, he never confessed his crime; he went away to Valencia determined to become a Carthusian monk. He returned to Madrid, then to Grenada, where, after many vicissitudes, he was ordained sub-deacon and was admitted prebendary at the Cathedral, which enabled him to devote himself and his art to the decoration of that building. He died on 3rd September, 1667. Cano was a sculptor as well as a painter, hence the plastic appearance of his canvases and the picturesque value of his sculptures. He was the most Italian among the Spanish artists, and yet he never was in Italy; he scrupulously put into practice the classical theories of Cespedes and Pacheco, from whom he inherited the taste of drawing for drawing's sake, so rare in Spanish artists. The classicism of Cano was no mere pretence, but rather his normal turn of mind; hence the exquisiteness of his paintings, and the place apart which he occupies in our national art; hence also the lack of comprehension with which he is usually judged and the prejudice with which his works are looked at.

Palomino: *Vida*, 152. M. Gómez González Morena González, pp. 69–106; in *Cosas granadinas de arte y arqueologia*. J. Garnelo: in his *Por el Arte*, March, 1914. M. Gómez Moreno Martínez: in a lecture given at the Athenæum in 1915.

74 The Dead Christ.

Canvas, 137¼ by 65¼ in.

(Lent by the Marquis de Valverde, Madrid)

An undefined black background. Christ is on the Cross, already dead. There are only three nails, which is worthy of observation as not being in strict accordance with the type prevailing among the co-disciples of Pacheco. The head is almost in the shade; the beard is short and parted. The linen is of ethereal whiteness. The whole is perfectly modelled and painted, save for the legs, which are somewhat bow-shaped or neglected.

This is assuredly a painting by Alonso Cano, and must be dated about 1650, during the latter part of his sojourn in Madrid.

It comes from the convent founded at Loeches by the Count-Duke de Olivares, where it was seen by the traveller Ponz during the 18th century, and by the English critic Robinson during the 19th, this latter lavishing praise upon it and discovering in the canvas the influence of Velazquez.

J. C. Robinson : *The Early Works of Velazquez*, III. ; *The Altar Piece of Loeches* (*The Burlington Magazine*, August, 1907, pp. 318–25); and a letter to *The Times*, Feb. 15, 1890.

FRAY JUAN RIZI DE GUEVARA.

He was born at Madrid in 1595, and was the brother of Francisco, although it would be difficult to find two painters of the same epoch and of the same school so dissimilar. It is said that he learned painting under the Dominican friar, Mayno ; in 1626 he was admitted to the Order of Saint Benedict, and, owing to his intelligence and theological knowledge, he was entrusted with important duties—for instance being made Abbot of Medina del Campo. Monasteries were vying with one another to have him as a guest, and also that thereby he might leave them examples of his art. Being already much advanced in years he went to Italy, and stayed at Monte Casino ; he was made a bishop by the Pope, but the mitre never rested upon his head, being overtaken by death in 1675 at eighty years of age. The sole works of which we possess documentary evidence are his six pictures in the Burgos Cathedral, which date from 1656. As to his other works, we have only the assertion of Palomino and Ponz. He was an art writer, more erudite than practical ; we still have his book, although it was never published. As a painter he was realistic and forceful ; he cared very little about the charms of colouring and the beauty of the model. His religious pictures prove him a seeker after truth, natural before everything else, and attaining effects of an extraordinary vigour. His art is decidedly Spanish, or, we might say, Castilian in what it conveys of *dryness*, scrupulousness and depth.

Palomino : *Vida*, 146.
Beruete : *The School of Madrid*, pp. 158–79.

75 The Venerable Brother Anton Martin.

Canvas, 80½ by 44¾ in.

(Lent by Doña Mercedes del Arroyo, Widow Moret, Madrid)

Against a broad and austere Castilian landscape, with withering grass as sole traces of vegetation, there stands

erect the figure of Brother Anton Martin; he is on a journey, leaning against a staff with double hook; he wears a cassock of brown kersey, with the cowl over the back, and a scapular.

The venerable Brother Anton Martin was the disciple and companion of San Juan de Dios; that hero of charity, whose pious works, whose life entirely devoted to the poor and to the sick, are still bearing their mellow fruits in our own days. Anton Martin lived and worked in Madrid, where he founded a famous hospital in 1552.

Whilst admitting that Fray Juan Rizi could not have painted this portrait from life, he may have made a copy of some ancient painting, inasmuch as we know that there were two such pictures at the Royal Palace in Madrid, which were inventoried in 1612.

Beruete writes of this canvas: "The background of this picture is a landscape, with a very low horizon, which has a sky flecked with light clouds, recalling the landscapes of Velazquez. It is hardly a matter of surprise that this interesting portrait should have been attributed to Velazquez until a quite recent date."—Beruete: *The School of Madrid*, London, 1909, p. 166 and plate.

76 A Young Cavalier.

Canvas, 48 by 36 in.

(Lent by Sir Herbert Cook, Bart.)

Full length, the body turned to the left. In a yellow coat, brown knee-breeches and sash, and top-boots. His right hand rests on a pedestal, from which rises a Doric column.

Exhibited at the Grafton Galleries, 1913 No. 172.

FRANCISCO RIZI.

77 The Banquet of Balthazar.

Canvas, 67⅜ by 128¼ in.

(Lent by the Bowes Museum, Barnard Castle)

The architecture of the edifice is sumptuous, with a reminder of the Byzantine style; the columns are similar to those of Solomon's Temple; the floor is of marble slabs. The gorgeous banquet is in progress, with the King and Queen sitting at table beneath a canopy: Balthazar, stricken with awe and astonishment, is reading the fatal words. To the left, a golden rod is lying upon a dresser; servants are pouring out wine. In the centre of the foreground, several personages; in the background, the tables at which the guests are sitting; afar, the tribunes crowded with lookers-on. The whole illuminated with lamps and candelabra. Signed by *Juan Carreño.*

The signature notwithstanding, A. L. Mayer in his *Die Gemälde Sammlung des Bowes Museums*, published in *Zeitschrift für bildende Künst*, 1911–12, vol. XXIII., p. 103, suggested that this picture ought to be attributed to Francisco Rizi.

Under the name of Rizi it was exhibited at the Grafton Galleries in 1913 (No. 104).

Beruete has no doubt that it was painted by Carreño. It was part of the collection of the Count de Quinto.

It was reproduced in the Grafton Catalogue, and in the *Zeitschrift* already cited.

JACINTO JERONIMO DE ESPINOSA.

He was born at Cocentaina (Alicante) on 18th July, 1600, the son of a painter called Jeronimo Rodriguez Espinosa, and with him it was that he learned the rudiments of his art. Whilst still a child he went with his parents to Valencia, and on 29th October, 1616, he was, together with his brother, admitted to the College of Painters at Valencia, where the most notable figure was Francisco Ribalta. It seems that he never left Valencia, where he died on 20th February, 1667. Espinosa painted many large

religious pictures, in which he was fond of introducing portraits from life. Although he has left numerous works, he may still be but partly known; he was wont to paint upon a red priming, over which he laid but few colours, from which almost all his pictures convey an impression of bareness. He was an independent painter, and had little to do with the rules and refinements of composition, merely aiming at realism and expression. In some things he is like Zurbarán, who was a Valencian painter. It seems almost incredible that he never was acquainted with the painter of friars. He seems to have borrowed from Ribalta all his realistic effects and the audacity of his treatment of light and shade.

Palomino: *Vida*, 159.

Tramoyeres: *El Pintor Jerónimo Jacinto de Espinosa en el Museo de Valencia*, borrowed from the *Archivo de arte valenciano*, 1915, 1916.

78 Saint Pedro Pascual celebrating Mass assisted by the Divine Child.

Canvas, 68 by 48½ in.

(Lent by the Fine Arts Museum, Valencia)

The sainted Bishop of Jaen is represented wearing a lace alb, and a figured chasuble of precious cloth of the 17th century, with maniple to match; tall is his figure and noble his face—a true portrait—there is in it much character; the beard and hair are sparse. His hands are joined, and, with astonishment, he is looking at the Divine Child, Who, taking pity upon the bishop prisoner of the Moors, appears to him in order to help him in the holy sacrifice. To the left, the table of the altar; upon it a crucifix, candles and a covered chalice; to the right, a small table upon which are some books and an episcopal mitre, this latter of the same cloth as the chasuble; the Divine Child is bringing the vessels. The picture is signed in the lower right-hand corner: *Hieronim^o Jasin^o de Espinosa*, dated year 1660.

Admirable for the truth of their rendering are the head of the Saint and the linen.

This picture was taken from the Convent of the Bare-footed Friars of Mercy at Valencia, and was presented to the Academy of Fine Arts in that city by the Dowager Marchioness of Rafol in 1848.

Was reproduced and described by L. Tramoyeres, art. cit. fig. 8, p. 13, II, 1916, of the quoted Review.

CAPTAIN JUAN DE TOLEDO.

Was born at Lorca (Murcia) in 1611, or perhaps in 1621 ; whilst a young man, he went over to Italy as a private and was given a commission as captain in the cavalry. It is said that when in Rome he became a pupil of Michael Angelo Cerquozi, called "Michael Angelo of the Battles" : he specialized in the painting of warlike subjects. He devoted the greater part of his life to this genre, and became a rare master of his art : he also painted religious pictures and landscapes. He worked in Grenada, Murcia and Madrid, dying at the latter on 10th February, 1665, his body being laid in a pauper's grave.

Palomino : *Vida*, 110. Cáceres Pla, *Bol.*, 1896, says that we know nothing certain as to the first few years of the life of the artist. Baquero Almansa : *Artistas murcianos*, 1913, pp. 92 and 55.

79 Naval Combat with Turkish Corsairs.

Canvas, 57 by 37¾ in.

(Lent by Don Laureano de Jado, Bilbao)

The sea is calm, although there is an impending hurricane in the cloudy sky, the wind is swelling the sails, and the flags and streamers are flapping ; to the right, in battle formation, several ships ; in the centre, to the left, a large sailing ship with a list as if about to sink ; against her the Turks in small boats are rushing to board her ; the fighting is furious, muskets are being fired, boarding-cutlasses and swords coming into play ; a few of the antagonists have already been thrown overboard and are swimming for dear life. Against the leaden sea and sky we have the contrast of the vivid red, green, yellow, and white tints of the garments of the Turkish and Christian foes.

80 Naval Combat with Turkish Corsairs.

Canvas, 57 by 37¾ in.

(Lent by Don Laureano de Jado, Bilbao)

A combat is in progress between galleys, one of which is Turkish ; the Christians seem to be victorious. There

are some clouds in the sky, which is of clear transparency through its blue colouring; the rising sun is lighting the scene of carnage. The colouring is bright. Although a replica to the preceding picture, it looks rather more like a contrast.

JUAN BAUTISTA MARTINEZ DEL MAZO.

Was born at Cuenca, but the year of his birth is not known. He learned painting at the side of Velazquez, one of whose daughters he married in 1634; on 23rd March of that year he was sworn to the office of Usher to the King's Chamber; he was teacher to Prince Baltasar Carlos, succeeding in that office to Alonso Cano; in 1657 he was created Assistant Keeper of the Keys; the year 1658 saw him a widower, but he married again shortly afterwards. On 2nd May, 1659, he is asking for pecuniary assistance in his precarious state; and on 19th April, 1661, he is appointed Painter in Ordinary in the place left vacant by Velazquez. He died on 10th February, 1667. Always following the footsteps of his father-in-law, he lacked personality. His works are sometimes, not without intention, confused with those of Velazquez. As a landscape painter he occupies a prominent position; it is to be regretted that through the immoderate use of bitumen in the mixing of his colours his canvases have got darkened in the course of time.

Palomino: *Vida*, 129.
Zarco del Valle: Documents.
Beruete: *The School of Madrid.*
See also the biographers and critics of Velazquez.
Don Juan Francisco Andres says in an *Obelisco histórico*, Saragossa, 1646, that Mazo was born at Cuenca.

81 View of Pamplona on the Occasion of the Entry of Philip IV.

Canvas, $28\frac{3}{4}$ by $43\frac{1}{4}$ in.

(Lent by the Marques de Casa-Torres, Madrid)

Beyond the wall, the moats are flooded; the city is hardly seen in detail; between two rows of people of all

classes the royal suite advances with horsemen and superb state coaches.

The tone is dark, because, as happens in the case of many paintings by Mazo, it has become deeper.

At the back of the picture a lengthy inscription states that this *Vista* was ordered to be made by Prince Baltasar Carlos according to the Arragonese chronicler, Don Juán Francisco Andrés, on the *Oblisco . . . que la Imperial ciudad de Zaragoza crigio a la immortal memoria de Don Baltasar de Austria*, Saragossa, 1646, p. 100. The palace archives contain a document dated 25th September, 1646, relating to the expenses of Mazo's stay in Pamplona. There are two *Vistas* of Pamplona in existence, one at Apsley House and the one now exhibited, which cannot be that which was in the Palacio de Madrid, as when the inventory was taken in 1686 it stated : "It bore the escutcheon of Navarre, and measured 'four varas in breadth and slightly less in height.'"

F. J. Sánchez Cantón published a reproduction and the documents in *Los Pintores de Cámara de los Reyes de España*, Madrid, 1916, p. 95. Both views of Pamplona were dealt with by A. de Arraiz : *Notas de un viaje*, July No., 1915, of the review *Ateneo*, Vitoria.

82 Still Life.

Canvas, 35 by 27 in.

(From Hampton Court Palace)

A table on which are a dish with sausages and bread, a straw-covered flask, a wine-glass, and an earthenware jar.

Cat., King Charles I. Collection, p. 153.

Upon a cloth upon a stone table, a wicker wine bottle, and a speckled white earthen wine pot, and a wine-glass, and a white earthen dish by, wherein some sausages de Bolonia, a napkin, a loaf of bread by, and some greens, which the king did change with the Lord Marquis, giving him a piece of grapes for the same ; done by *Labrador*.

No. 645, new catalogue.

No. 467, Mr. E. Law's "Catalogue Raisonné."

Another painting by Labrador is at *Kew Palace* :

Fruit, Apples, etc., in a Dish. Canvas, 33 by 28 in. Cat. King Charles I. Pictures, p. 4.

"The Picture of several sorts of Fruits, in a white earthenware vessel: grapes, apples, chestnuts, and the like. Painted on the right Light. Done by the Spanish Labrador. Given to the King by my Lord Cottington."

BARTOLOME ESTEBAN MURILLO.

Born at Seville, and baptized 1st January, 1618; a pupil of Juán del Castillo; went to Madrid in 1643, at the instigation of Velazquez, to study the collections of paintings of Spanish kings. He had no desire to be a Court painter, and abandoned Court life. He died at Seville on 3rd April, 1682. He was a painter of Andalusian devotion of the second half of the 17th century, which was more pleasing and brilliant than the Castilian of the previous century had been: his facile and seductive art, if not arousing enthusiasm among contemporary artists who seek the exquisite, the rare, and effect, earns the goodwill of those who are free from prejudice.

Palomino: *Vida*, 173. Luis Alfonso: *Murillo*, Barcelona, 1886. Tubino: *Murillo*. A. L. Mayer: divers publications, among others the corresponding volume of the *Klassiker der Kunst*, French and German edits. Charles B. Curtis: *Velazquez and Murillo*, London, 1883. Karl Justi: *Murillo*, Leipsic, 1904. P. Lafond: *Murillo* Paris, 1907.

83 Portrait of the Painter.

Size, 46¾ by 42 in.

(Lent by Earl Spencer, Althorp, Northampton)

Upon a pedestal, between two columns, having on one side the palette and brushes, and on the other a scroll of paper and a pencil, we see the painted oval casement against which, as if it were a window, Murillo is leaning with his right hand resting upon the moulding. He wears

ample robes, and a white collar of soft linen with a narrow lace edging. Below the casement, in a scutcheon : *Bart. Murillo sc ipsum depingens profiliorum votis ac precibus explendis.*

To judge from the apparent age of Murillo this work dates back from 1670–75. We have a simplified copy of this canvas in the picture attributed, without much justification, to Alonso Miguel de Tobar (No. 1153 of the Prado Museum). The Duke of Wellington also possesses another copy, very likely made by the same artist.

In reference to this question consult *Murillo*, by A. L. Mayer, in the Col. *Klassiker der Kunst*, Stuttgart, 1912, and Allende-Salazar and Sánchez Cantón, *Retratos del Museo del Prado*, p. 242.

84 Don Diego Félix de Esquivel y Aldama.

Canvas, 81¾ by 43 in.

(Lent by Don Aureliano de Beruete, Madrid)

A man of about thirty years of age; full-length portrait, standing. He has long hair, a moustache and a chin-tuft; his clothes are black; sleeves of rich brocade; white shirt and stockings. He wears the red cross of the Military Order of Santiago; his left hand is resting upon a leather arm-chair; his hat and gloves are held in his right hand. To the right, in the upper part of the picture, the escutcheon of his family in two quarterings; in the left, an eagle seizing a rabbit, and three bands; in the right, chains, bands, and a tower.

The finish of the sleeves and hands is remarkable and masterly.

The identification, which was traditional amongst the ancient possessors of this picture, is confirmed by the escutcheon itself and by the certificate of admission into the Order which is kept in the National Historical Archives (S. 2781).

The issue of the noble and powerful family of Alba, son of the Knight of Santiago, Don Diego de Esquivel, and of his wife, Doña María de Aldama, Don Diego Félix was born at Vittoria, and was baptized on 4th June, 1628. When 27 years of age he was granted the vestments of the Order of Santiago, and became

probationer in December 1652. His family had their original mansion in the Calle de la Zapatería, in Vittoria, and a private chapel and vaults in the collegiate church. We have no information on the later life of Don Diego; he may have been devout and punctilious, perhaps inclined to laziness, and very fond of frequenting at Court, or making believe that he did so; otherwise he must have been painted by Murillo whilst at Seville where he was bent on some business with America; in short he was one of those Spaniards of the 17th century described by Azorín in *Los Hidalgos* (1900).

The date of his birth is of importance, because then this portrait should be dated back some fifteen years, in the opinion of the critics who consider it the most ancient in date of those we have; Mayer thinks that it must have been made towards 1645.

Mayer: *Murillo*, Stuttgart, 191 of the *Klassiquer der Kunst* Col.

Exhibited at the Corporation of London Art Gallery, 1901, No. 62.

85 The Triumph of the Holy Eucharist.

Canvas, 43¾ by 80¾ in.

(Lent by Sir A. Henderson, London)

In the centre, the figure of Faith; she wears a white and red tunic with a blue cloak, and is seated upon clouds, holding in her right hand the consecrated wafer; a gold and silver key is in her left hand, on top of the book which is lying on her knees. The Holy Ghost is hovering over the Host; to the left, a winged angel holding a scroll upon which we read: *In finem dilexit eos. Joannis, Cap. XIII.* To the right, a few men, a woman and a child; amongst the clouds, choirs of angels.

This is one of the epoch-making pictures (this one has since been reframed) which Murillo painted before 1656 for the Church of La Blanca in Seville; two of them are at the Prado Museum (*El sueño de Patricio*), one at the Louvre (*La Inmaculada*). The other is the picture now exhibited, and was removed from Spain by General Faviers. It was among the Pourtales and Lyne Stephens Collections.

No. 79 of the Grafton Galleries Exhibition.

86 The Immaculate Conception.

Canvas, 13¾ by 10¼ in.

(Lent by the Marquis of Lansdowne, London)

Mary the Immaculate is wearing a white tunic and a blue cloak; her hands are crossed over her breast, and her head inclined in a reverent attitude, as if she were accepting, with gratitude and at the same time with surprise, the privilege which brings her immunity from original sin. To her right, four angels; to her left, another, in the lower corner.

This is the smallest and one of the most enchanting amongst the *Inmaculadas* of Murillo; it is related more than any other to that in the chamber of the Chapter of the Cathedral of Seville, painted in 1668.

Tormo studied the ensemble of the *Inmaculadas* by Murillo in *La Inmaculada y en Arte español*, *Bol.*, 1914, III., pp. 203–7, wherein eighteen of them are reproduced.

87 Saint Leandro and Saint Buenaventura.

Canvas, 78¾ by 69¼ in.

(Lent by the Picture Museum at Seville)

A life-size portrait of the two Saints, who stand talking between large columns in a portico. To the right is Saint Leandro, in his pontifical white vestments; he is uncoiffed; he holds his crozier in the left hand, and in the right a paper on which we read, "CREDITE O GOTHI, CONSVBSTANTIALEM PATRI"; on his right an angel is supporting the mitre of the Archbishop of Seville. To his left, wearing the habit of a Franciscan monk under the rochet of a cardinal, Saint Buenaventura is holding the model of a church upon a closed book.

Mayer dates this picture between 1672 and 1676 (*Murillo*, Stuttgart, 1913).

This picture is pervaded with a suave serenity; by the exalta-

tion and the fervour of the surroundings it recalls a picture by El Greco.

The companion to this picture is that of *Santas Justa y Rufina*, also at the Seville Museum. Perhaps the inspiration of these pictures was found in the altars of the Escorial by Navarrete *el Mudo*, Sánchez Coellõ, Carvajal, etc.

No. 83 of the *Catálogo de las Pinturas y Esculturas del Museo provincial de Sevilla*, by J. Gestoso, Madrid (undated).

88 Gabriel Esteban Murillo.

Canvas, 77½ by 42½ in.

(Lent by the Duke of Alba and Berwick, Madrid)

He wears choir vestments and a long cloak with a white surplice; he holds his bonnet in his right hand and a book in his left; at his right, a table covered with red upon which are two books and a small silver watch; in the background, tapestries hanging from a column, on pedestal of which appears his escutcheon (two quarters: in the right, three doves; across the left, a lion rampant and a siren with a book in the left hand); below, the inscription, AETATIS SUAE VIGESSIMO QUINTO AN° 1680.

Son of "The painter of Conceptions" and of his wife, Doña Beatriz de Cabrera de Sotomayor y Villalobos, he was born at Seville in 1665. Based on the date of this picture he must have been their eldest son. His father's will shows that he had been in America; according to D. A. Barcia, he was ordained a priest shortly before the death of Murillo, and was granted a benefice in America, where he died shortly after his father.

Barcia, *Catál°.*, cit., No. 68 wherein the picture is reproduced.

89 The Virgin with the Rosary.

Canvas, 97 by 84¾ in.

(Lent by D. M. Foronda, Barcelona)

The Virgin, wearing a white gown, a red tunic and a blue cloak, is holding in her lap the Divine Child, naked,

upon His swaddling clothes; she has a rosary in her hands, and is surrounded by innumerable angels, some of them playing on musical instruments, others singing, others carrying flowers. This picture is of a joyful composition and of a warm colouring.

DON JUAN DE VALDES LEAL.

He was born at Seville, and baptized on 4th May, 1622. On 2nd August, 1638, he was apprenticed to a silversmith; hence his fondness for painting precious gold and silver embroideries; later on he gave up his work as silversmith to become a painter, and he certainly was a pupil of Herrera *el Viejo*; hence his acquaintance and his resemblance with Herrera *el Mozo*. While living at Cordoba he was married, on 14th July, 1647. The first picture bearing his signature is the *San Andrés*, at San Francisco, in Cordoba, dated 1649. During that year and the following one he was on his way to Carmona, where he painted pictures at Santa Clara, dated 1653. On 15th July, 1656, he bought a house in Seville. In 1657 he signed *Las Tentaciones de San Jerónimo*. In January 1660, together with Herrera, Murillo and other painters, he founded the Academy of Seville. In 1661 he signed *La Concepción*, now at the London National Gallery. In 1671 he painted the famous *Muertos* of the Charity Hospital at Seville. He was some time at Cordoba, and upon his return to Seville he continued to devote himself to painting in real earnest, and also to engraving and to wood carving. He died and was buried on 15th October, 1690. Of an original temperament, he was a painter strange in many things; a daring colourist, he was fond of rare blue, yellow and pink harmonies. In his pictures there is something like a divination of what was best in the 18th century; and, looking at some of them, it seems incredible that he did not know the works of El Greco.

Palomino: *Vida* 183.
Beruete: *Valdés Leal*, Madrid, 1911. P. Lafond: *Juán de Valdés Leal*. J. Gestoso: *Biografía del pintor Sevillano Juán de Valdés Leal*, Seville, 1917.

90 Saint Mark the Hermit and Saint Eloy the Bishop.

Canvas, $35\frac{1}{2}$ by $26\frac{1}{4}$ in.

(Lent by Don Aureliano de Beruete, Madrid)

The conception of the subject takes the form of a conversation on holy things under the portico of a

temple. In the background a reredos and a canopy; to the left a door through which we see a landscape where Saint Mark, dead, is being guarded by the wolf whose blindness he cured. Within the portico, to the left, the Holy Hermit in brown cassock and white cloak, like a Carmelite monk, is making signs to an angel flying down towards him, dressed in a blue tunic and a red cloak, holding in his right hand a laurel crown and in the other a chalice with the Eucharist; in front of Saint Mark, to the right, quietly conversing with him, Saint Eloy in episcopal vestments, white mitre and cloak, with embroidered fringe and a ruby clasp, and a golden crosier. Tools (an anvil and a hammer, by the side of two pieces of silver, on the way to the temple); and two angels working at his feet, one finishing a processional cross ornamented with silver work, and the other presenting a chalice which he has just completed; from which we may take it that the personage is Saint Eloy, monk, bishop and silversmith in the time of the Merovingian dynasty.

We may suppose that this picture was taken from the district of Cordoba where, in addition to there having been a famous brotherhood of silversmiths of Saint Eloy, there also were, and there are still, celebrated hermitages devoted to the cult of the Sainted Hermits of Thebaid.

Gestoso reproduced this picture in his book *Biografia del pintor sevillano Juán de Valdés Leal* (Sevilla, 1917), plate 48, and on p. 205 he writes that the same must belong to the last third of the life of the artist.

91 The Immaculate Conception.

Canvas.

(Lent by M. Nicolle, 8 Place Vendôme, Paris)

DON JUAN CARREÑO DE MIRANDA.

Of noble lineage, he was born at Avilés, Asturias, on 25th March, 1614. In 1625 he went to Madrid, and there studied painting under Pedro de la Cuevas—as good a master as he was insignificant a painter—and then under Bartolomé Román, who was not much better as an artist. Velázquez induced him to devote himself with more assiduity to painting. On 27th September, 1669, Queen Doña María appointed him Painter in Ordinary, and in April, 1671, Charles II. appointed him Painter of the Chamber. He also enjoyed a pension and filled some offices at the palace. He declined to wear the habit of a knight of some military order bestowed upon him by the King. He died in the first days of September, 1685. He was a painter who, among those of the Madrid School, knew best how to blend the artistic influences from Venice and from Flanders, showing a greater preference for the Flemish painters—although in all his works, and particularly in his portraits, he conveys the expression of an aristocratic austerity which is typically Spanish. He was the Spanish portrait painter who gave to his figures the most elegant mien. "The Spanish Van Dyck" as he was called by some.

Palomino : *Vida*, 172.
Sentenach : *La Pintura en Madrid.*
Beruete : *The School of Madrid.*

92 The Annunciation.

Canvas, 63 by 90 in.

(Lent by the Hospital of the Venerable Tercera Order of Saint Francis, Madrid)

Mary is kneeling upon a stool where a book is lying open ; at her side there is a vase with the mystic lilies ; she wears a tunic of pale violet and a blue cloak. In front of her the Archangel Gabriel, in white, is bending the knee ; with his right hand he is pointing towards Heaven ; in the left he carries a sceptre ; in the background of the room is a balustrade, through which we distinguish a distant landscape and the sun breaking through clouds. The figure of the Virgin recalls the traditional types of the Madrid School, such as the Virgins of Pereda ; the angel, on the other hand, is distinctly after the style of Rubens. Signed, *Juan Carreño Fecit* 1653.

Said by Ponz and by Céan Bermudez to have been in the chapel of the Tercera Order, and it is now kept in the Hospital. It has been published and studied by E. Tormo and Monzó in the *Bol.*, I., 1920, pp. 24–31, *Las Anunciaciones de Carreño y de Claudio Coello.*

93 A Young Lady.

Canvas, 81½ by 45½ in.

(Lent by the Duke of Medinaceli, Madrid)

The background and the lady's farthingale were spoilt and blackened, owing to a fire.

A portrait of a pretty young lady, who seems scarcely twenty years of age yet; her hair is adorned with white and mulberry-coloured ribbons, and with a butterfly; she wears a low-necked garment of transparent fringed tulle, and a rich jewel on her breast; the dress is of very dark blue, the sleeves are of white fluffy and slashed fabric. From the mode and style, this picture may be dated about 1658.

No. 22, E.R.M.E., 1918.

94 Doña Francisca de Velasco y Ayala, Marchioness of Santa Cruz.

Canvas, 95 in. by 72 in.

(Lent by the Heirs of the Marchioness de Isassi, Madrid)

In the background, to the left and in the centre, heavy red hangings; to the right, a window through which we distinguish a balustrade, a garden and the façade, seen from an angle, of a Renaissance palace, with statues in niches; at the foot of the window, a red escritoire upon which we see a few roses. The lady occupies the rest of the picture; she has an enormous farthingale; her hair is adorned with yellow ribbons; on her breast a medallion with a miniature; the sleeves are of fluffy and slashed fabric, with bands of antique gold, the same as the skirt; in her right hand she holds a fan; there is a bracelet on her wrist and rings on her fingers; in her left hand she has a small watch. The floor is of Dutch glazed tiles. To the left and in the upper part of the

pedestal of the column is the signature, *J. Carreño fecit*, 1665, the last figure of the date being doubtful.

On the back of the picture there is a paper which, abridged, reads thus: "Portrait of the Most Excellent Lady Doña Francisca de Velasco y Ayala, daughter of the 7th Count of Fuensalida . . . and of . . . Doña Isabel de Velasco. She was married to the Most Excellent Don Diego de Bazán y Benavides, Marquis of Bayona and Marquis of Santa Cruz del Viso, Acting Viceroy of Sicily, General of the Galleys of Spain. . . . Whilst staying in Naples he was married by proxy . . . to the aforesaid lady on 6th May, 1662, his marriage was ratified on 20th February, 1663 . . . the nuptial benediction given on 22nd September of the same year. . . ."

"In this picture Carreño de Miranda continues to adapt himself to the type so wonderfully well set by Velázquez, although the chromatic colouring does not always agree with the Velázquez process" (Beruete).

Regarding the biography of the lady here painted, see Salazar y Castro, *Casa de Lara*, Madrid, 1695, Vol. II., pp. 271–72.

No. 24 of the R.M.E. Exhibition, 1918.

95 The Appearance of the Virgin to Saint Bernard.

Canvas, 65¾ by 42¾ in.

(Lent by Don Antonio Plasencia, Bilbao)

The "Doctor mellifluous" in ecstacy, kneeling, and with outstretched arms, is receiving the milk which seems to be flowing from the hand of the Mother of God, and which she is giving to him in recompense for his virtue and his efforts in taking the defence of Mary; he wears a very ample white hood; his head is almost bald, painted with free and unrestrained strokes of the brush. Up above, to the left, the Virgin, with the Divine Child in her arms; Jesus is lying naked upon fine, transparent clothes; Mary wears a red tunic and a most beautiful blue cloak; her head is surrounded with stars; she is borne on heavy clouds, carried by cherubs with joyful and gracious faces. In the upper part of the picture, to

the right, a group of angels; in the lower corner to the left, on a step of a stair, the mitre and crosier of an abbot. The whole illuminated in mellow tones. On the step, hardly legible, the signature of Juán Carreño and the date 1667.

Reproduced in the *Album* of Collections of Pictures of Bilbao, 1919.

96 The Queen of Spain, Doña Mariana de Austria.

Canvas, 56¼ by 47¼ in.

(Lent by Don Ramón de la Sota, Bilbao)

The Queen is seated, full-face, in a leather arm-chair, and is resting her elbows on its arms; she is reposing, wearing the head-dress and white mourning costume of a widow; her left hand is fine and aristocratic, modelled with indescribable daintiness; in her right hand is a fan. Behind her, in the background, crimson hangings.

Judging from the age of the Queen, and from the care with which this picture was made (which is in contrast with the facility, somewhat a matter of routine, which we observe in other portraits of the Queen by the same Carreño), we may consider this canvas as the first among those which were painted by this artist, who entered the service of the King and Queen in 1667, and therefore was made in that year.

It is evident that we have in this a direct study from life, despite visible hesitation in the disposition of the picture.

Daughter of the Emperor Ferdinand III., Doña María was born on 23rd December, 1634; was married to her uncle, Philip IV. of Spain, on 3rd October, 1649; left a widow on 17th September, 1665; and died on 16th May, 1696.

No. 23, E.R.M.E., 1918.

JUAN MARTIN CABEZALERO.

A native of Almadén (Ciudad-Real), he was a pupil of Carreño, who taught him painting in fresco and in oils ; he was studious and modest. Stricken with an incurable disease whilst still in the prime of life, he was not yet forty when he died in Madrid, in 1673. We have, signed by him, the *San Jerónimo* of the Cook Collection (1666) and a *Presentación del Niño Dios en el Templo* (No. 212 of a Catalogue of a Sale of Pictures in November, 1915, in Madrid, Calle de Peligros No. 7) ; we also have documentary evidence concerning the four pictures representing *La Pasión*, belonging to the venerable Teriero Order of Madrid, in 1667–8. In regard to those which tradition declares to be his, or which are attributed to him for reasons of criticism, consult Palomino and Tormo.

Palomino : *Vida*, 140.
Beruete : *The School of Madrid.*
L. Alonso : *Bol.*, 1915, I.
Tormo : *Bol*, 1915, I. and II.

97 The Inspiration of Saint Jerome.

Canvas, 48¾ by 39¾ in.

(Lent by Sir Herbert Cook, Bart., Richmond, Surrey)

We see the sainted cardinal and hermit seated in his cave at Bethlehem ; the lower part of his body is covered with a robe of vivid red ; he is looking towards Heaven ; his face, with a long beard, is turned to the right—there is in it a certain suggestion of Rubens ; upon a rock, with edges of yellowish-white, the Bible lies open ; in front, a crucifix, and afar, a portion of Heaven breaking through the cave. Brownish-grey tints are predominating in the painting of the rocks, with greenish-blue tints in the patch of Heaven in the background and over the head of the Saint. Signed upon the rock, underneath the book, J^{s}. B. CABEZALERO, ANNO 1666.

Parts of this canvas point to recollections of Ribera, and other parts indicate the Flemish School. It belonged to the house of Altamira, and then to the Duke of Sutherland. It was exhibited in 1838 at the British Institution, and was bought by Sir F. Cook in 1913. It was on view at the Grafton Gallery Exhibition in 1913, No. 187.

Tormo reproduced and studied same in the 1915 *Bol.*, I., pp. 42–43.

MATEO CEREZO.

He was born at Burgos towards 1635 ; at fifteen years of age he went to Madrid, where he studied painting together with Carreño, and made a special study of the Venetian and Flemish pictures of the Royal palace ; he stayed for some time at Valladolid and at Burgos in 1657. A few dates on some of his pictures (he was as an artist always ready to sign), and his death at Madrid on 29th June, 1666, are all we know about Cerezo from the days of Palomino ; and further, the little information we have about him was collected by hearsay in the studios and academies of Madrid. He was probably the Spanish painter who to a great extent was influenced by Van Dyck ; he was a facile and amiable artist, the enemy of violence and audacity, and always managed to find without effort adequate expression.

His work has not been studied as much as it deserves ; a special work dealing with him is still lacking. On the special study to which we refer there is now at work J. Allende-Salazar, who discovered the certificate of the death of the painter. Palomino : *Vida*, 145. Beruete : *The School of Madrid*. Sentenach : *La Pintura en Madrid*.

98 Apparition of the Virgin to Saint Augustine.

Canvas, 81½ in. by 50 in.

(Lent by the Marquis de Argelita, Madrid)

Before a small table, on which we see a book and an inkstand, Saint Augustine is kneeling ; he wears ample black robes, with a cord round his waist. He has been surprised by the celestial vision ; there is a complacent mystical expression in his fine face ; his beard is red ; his carefully modelled hands are crossed upon his breast ; the whole conveys an expression of simple decision, as if the painter had let his brush go as it liked. Afar to the left, and scarcely detailed, the group of the Virgin with the Divine Child in her arms ; she wears a red tunic and a greyish blue cloak ; Jesus is dressed in a white gown, and seems to be bestowing His blessing ; below, the mitre, which is a beautiful specimen of painting, is white and embroidered ; to the right, the huge pedestal

of a column. Below the mitre, and in the usual elegant calligraphy of the painter, the signature, *Matheo Zerezo, ft.* 1663.

This canvas, like a few by Carreño which are shown in this Exhibition, makes it clear that the Madrid School of Painting, contemporary with and posterior to Velázquez, did not servilely imitate the great master; but that it did rather freely reconstrue in part the process of his art, seeking also inspiration amongst the Venetian and Flemish painters, above all in Rubens and in Van Dyck; hence the interest attaching to those painters who are far from being mere *epigonos* of Velázquez.

This canvas was never before reproduced or exhibited.

JOSE ANTOLINEZ.

Claudio *José Antolinez* y Sarabia was born at Madrid, and was baptized on 7th November, 1635. He was married before reaching his eighteenth year, and it appears that his first art master was his own father-in-law, who was himself a painter. Francisco Rizi is also likely to have taught him the rudiments of his art. The most early date we know of as having been affixed to his pictures is 1663; he showed himself a masterful painter; he died on 30th May, 1675. Until quite recently his biography was nothing but a tissue of nonsense and irrelevant anecdotes. He might, although with but little justification, be called the "Madrid Murillo"; as the Seville Murillo, he was wont to paint *Concepciones*, although they differ entirely; his style was facile and vigorous. Through his premature death a great painter was lost.

Palomino: *Vida*, 148.

J. Allende-Salazar (*Bol.*, 1915 and 1918) has introduced new documentary evidence into his biography, and has reviewed his works in a monograph, which was discontinued for some unknown reason.

99 The Archangel Gabriel.

Canvas, 32 by 24 in.

(Lent by the Marquis de Cerralbo, Madrid)

This is a fragment of an *Anunciación*, the Virgin of which is likewise the property of the Marquis de Cerralbo. The celestial emissary, rather more than half length, is auburn-haired and his lips are painted; his cloak is red

and floating; a jewel with pearl is hanging from his breast; he carries in his right hand the branch of mystical lilies; his tunic is of an antique gold fabric. The figure of the youthful angel is distinctive and striking. The work is free and bold—it shows us the degree of synthesis arrived at by the School of Madrid of the 17th century in the teachings of the Venetian School and the Flemish School on an energetic and realistic Spanish background.

This picture comes from the Salamanca Collection; it formerly belonged to Don José de Madrazo (No. 314 of the *Catálogo*, Madrid, 1856).

100 The Immaculate Conception.

Canvas, 81 by 65¼ in.

(Lent by Don J. Lázaro, Madrid)

The Virgin Mary, most beautiful, dressed, as Antolínez was wont to dress her, in a silver-grey tunic and a cobalt-blue cloak. She is crowned with stars, and appears to be carried by angels, whilst other angels, with roses in their arms, are surrounding her, amid irises and olive-branches and palms; a candelabra, an imperial crown and a sceptre; light, swiftly-moving clouds. The whole full of movement and animation, and harmoniously rhythmical. Signed 1675. The restorer altered the "5" to a "6," so that now the picture is dated a year after the death of Antolínez.

This is an admirable work of the last year of the life of Antolínez, painted when he was at the height of his talent, and one of the finest Immaculates that Spanish art has ever produced, a fine and rich specimen of its peculiar production.

There was on view at the Grafton Gallery Exhibition the *Inmaculada* of the Bowes Museum, Barnard Castle, a picture anterior and at the same time inferior to the one now exhibited.

It was reproduced and studied by Tormo in his *La Inmaculada y el arte español*, *Bol.*, III., 1914, p. 211.

CLAUDIO COELLO.

Was born at Madrid, and was baptized on 2nd March, 1642. He was a pupil of Francisco Rizi, a great friend of Carreño, and in constant communication with Donoso; and he belonged to that generation of painters who, without going out of Madrid, devoted themselves to the study of the marvels collected in the Royal palaces. He was appointed painter to the King without remuneration on 27th March, 1683; was granted a salary on 26th August, 1685, and on 31st December of that year took the oath as Painter of the Chamber in the place left vacant by the death of Carreño. His last years were full of sorrows; he was badly paid and despised by a Court seduced by the sumptuous art of Luca Giordano. He died on 20th April, 1693. He was the last amongst the great Spanish painters who preceded Goya. He has left decorations for churches and drawing-rooms, al fresco, large pictures in the "baroque" style, small pictures representing familiar devotional scenes, and portraits. Above all, he painted with real mastery *La Translación de la Sagrada Forma* at the Escorial, which is one of the best paintings of Spanish art.

Palomino: *Vida*, p. 186.

His biography was taken up anew by C. P. de Bustamente in the *Bol.*, 1918, III.

101 Portrait of the Painter.

Canvas, 45¼ in. by 39¼ in.

(Lent by H.M. The King of Spain)

Half-length, and wearing dark loose clothes, with a white ruffed collar; in his hand he carries a musical stringed instrument, a lute probably, and a sword.

This is apparently a portrait of himself by the painter, to judge from the direction of the glance; and at the back we see it was painted by Claudio Coello; in effect, the traits of his physiognomy are not in contradiction with those which are supposed to be his portrait in the canvas of The Sacred Form at the Escorial. This is a fine picture, which, from a technical point of view, is more like one by Carreño than one by Coello, and for this reason, when it was first reproduced, it was ascribed to the painter of Avila. We are also told that Coello is portraited in his frescoes of *La Manteria* at Saragossa, painted in 1683.

It was made known by Sentenach in the *Bol.*, *Los grandes retratistas españoles*, XXI., 1913, p. 15.

102 Saint Catherine of Alexandria.

Canvas, 48½ by 36½ in.

(Lent by the Duke of Wellington, Apsley House)

Three-quarter length, life-size. The Saint is lifting her eyes towards Heaven. Her hair is chestnut-brown; her face beautiful, and she wears a small crown on her head, which is surrounded by a halo of light. Her tunic is white, easy fitting; there is across her breast a lilac-coloured band fastened by a sapphire brooch; her cloak is red trimmed with gold, and hangs from the left shoulder; in her left hand a palm; she is resting her elbow upon the wheel of martyrdom, and her right hand upon a sword. Dark background. Signed, *Claudio Coello. Fa. Pict. Reg. anno* 1683. We must bear in mind that on 29th March of the same year he was appointed painter to the King.

The learned author of the Grafton Gallery Exhibition Catalogue (p. 144) attributes to this picture the reference made by Palomino when mentioning the pictures of *Santo Domingo el Real* at Madrid; but this supposition cannot be admitted because Palomino is referring to an altar of Saint Catherine of Sienna, which, further, belongs to a Dominican convent.

It was removed during the Battle of Vittoria, and was included in the "baggage of King Joseph."

No. 158 of the Grafton Gallery Exhibition.

103 An Unknown Nobleman.

Canvas, 24¾ by 17¾ in.

(Lent by Count de Villa-Gonzalo, Madrid)

This gentleman appears to be about thirty-five years of age; he wears his hair long, and a white ruffed collar over a black costume. Background of light sienna earth.

In the lower right-hand corner, in white and in small characters, is a number, "63."

FRANCISCO ANTONIO MENENDES.

104 Marie Louise, Gabrielle of Savoy, Queen Consort of Philip V. of Spain.

Canvas, 32½ by 24½ in.

(Lent by H.M. the King of England)

Life-size to the waist, three-quarters to the left, wearing a red and gold mantle and lace fichu, and high headdress with lace falling to her shoulders, holding some orange blossoms in her right hand.

Marie Louise was born 1688, died 1714.

Formerly in the Collection of Louis Philippe, and purchased May 7, 1853, No. 139, by Queen Victoria.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913–14, No. 86.

PARET Y ALCAZAR.

105 La Puerta del Sol de Madrid.

Canvas.

(Lent by M. Nicolle, 8 Rue Vendôme, Paris)

FRANCISCO DE GOYA Y LUCIENTES.

He was born at Fuentedetodos (Saragossa) on 30th March, 1716. He went to stay for some time in Italy, whence he was called back in order to paint cartoons for tapestries; he settled down in Madrid in 1776. He was made a member of the Academy in 1780; on 29th June, 1786, he was appointed Painter to the King, and on 25th April, 1789, Painter in Ordinary; being next made First Painter on 31st December, 1799. He became deaf in 1792, and died at Bordeaux on 16th April, 1828. He was not a precocious painter, nor did he become famous until well advanced in years; he wasted a good half of his life in pursuits which had very little to

do with painting. Deafness having somewhat isolated him from the world, he found relief in self-introspection ; and the condition of Spain and of Europe caused something like a revolution in his mind. At the age of 82 years he was still painting, always finding a new inspiration. His figure grows in proportion as time gives it more relief. He ranks amongst the most vigorous and forceful painters ; he was one of the precursors of modern painting.

The bibliography of Goya is very abundant, and as a summary of it we may quote : Conde de la Viñaza : *Goya*, Madrid, 1887. Tormo : *Las Pinturas de Goya y su clasificación cronológica*, Madrid, 1902. A. de Beruete : *Goya pintor de retratos*, 2nd edit., 1919 ; id., *Goya, composiciones y figuras*, 1917 ; id., *Goya grabador*, 1918.

106 Portrait of the Painter.

Canvas, 16½ by 11¼ in.

(Lent by Count de Villagonzalo, Madrid)

He is painted full length, and standing ; his figure is defined against the light ; behind, occupying almost the whole of the background, is a large window. Goya wears a sombrero with narrow brim, a small jacket of light brown with red fringe and blue and greyish flowers, and a tight-fitting pair of breeches of the same colour as the jacket ; in his right hand he holds a brush, and in the left the palette upon which are the colours which served to paint the canvas ; behind, on a small round table covered with blue, an escritoire. To the left, the back of the canvas which Goya seems to be painting.

Tormo is of opinion that this picture was painted during the second period of Goya's life (1788 to 1800). Beruete calculates that it was towards 1784 or shortly afterwards that this canvas was painted, the technique of which is magnificent and goes to show the artistic independence which the painter already possessed. "There are to be appreciated the refinement of the half-tints and the colouring of the shades. It is further an invaluable document, which helps us to ascertain how Goya was wont to paint ; he used short brushes, tightly tied ; on his palette are ten different colours, starting from white followed by light ochres, then by greenish blues to finish with the darker tints ; vermilion is outstanding, and occupies the first place to the right of white."

This picture reveals to us Goya such as he was in the days of his greatest struggles and on the eve of his triumphs.

Mr. Calvert, in his *Goya*, reproduced it as being the portrait of a pupil of Goya, Asensio Julia, but did not give any reason for so ascribing it. Beruete: *Goya pintor de retratos*, 2nd edit., Madrid, 1919, p. 25, plate IV.

No. 86, Goya Exhibition, 1900.

107 Saint Bernardine of Sienna preaching before King Alfonso IV. of Aragon.

(Study.)

Canvas, 12½ by 24 in.

(Lent by the Marquis de la Torrecilla, Madrid)

In the background, to the right, an edifice; to the left, a tall tree faintly appearing in the centre; upon a small hill the Saint is preaching, dressed in dark brown; over his head, a star and a sheaf of rays descending from afar; people of various conditions are listening to him, the nearest to him being noblemen dressed after the fashion of the 17th century. In the foreground, seated upon a cushion, is the King of Aragon, with his crown, robed in a purple cloak. There is in the composition more theatrical effects than religious function. Against tonalities of a dark wine colour, mauve and greyish blue, vibrate the tints of intense yellow and blue of the short cloaks of the noblemen standing at both ends of the foreground.

This is the less completely finished study—the Marquis de la Torrecilla possesses both—painted by Goya for the picture which he was commissioned to paint in 1781, and which was destined for the Church of Saint Francis the Great at Madrid. He devoted himself body and soul to this picture, and with it attained the triumph which he was seeking; the canvas was not completed until 1784, and was highly appreciated by the King and his Court.

Beruete (*Goya, composición y figura*, pp. 21–26, plate 7) reproduces the picture of Saint Francis.

108 Plundering the Coach.

Canvas, 66½ by 50 in.

(Lent by the Duke of Montellano, Madrid)

A wood. An overcast sky. A coach in which three gentlemen and a lady are travelling has just been stopped by four highwaymen. A footman is in charge, accompanied by a soldier; three mules drawing the vehicle. One of the highwaymen, dressed in a chestnut-coloured costume and cap, armed with a blunderbuss, is standing on the coach-box. In the foreground, to the left, is the coachman, lying dead, dressed in short green jacket, white shirt and chestnut-coloured breeches, blue scarf and stockings. In the centre, a gentleman, with a reddish-brown cap, is kneeling; so also is the lady, who wears a black jacket, yellow shoes, stockings, hat, and a crimson skirt; they both seem to be imploring the bandits to have pity upon them. Another of the bandits is making a gesture as if to demand silence; he is in his shirt-sleeves, with waistcoat and cap, and carries a thick rope in his hand, with two pistols in his belt. The third bandit wears a broad-brimmed sombrero; he is taking aim with his fire-lock; his shirt is open, and his breeches are of light chestnut-brown. To the left of this central group, a gentleman, in a costume of blue velvet and grey stockings, with his legs shackled, is still fighting with the fourth bandit, who is about to run his dagger through him; to the right, lying face downwards, bleeding to death, a soldier dressed in yellow and red.

This, and the four pictures which follow, were painted for the alameda of the Dukes of Osuna; Goya sent in his account on 12th May, 1787, written and signed with his own hand, and reading, "My fee, value 3,000 reales."

"This," writes Beruete, "looks more like a theatrical scene than a drama in real life; . . . the disposition of each one of

these scenes, and above all the life-like expression of the personages, . . . is very impressive, and the most distinctive feature of these pictures."

These documents were published by M. Sentenach in his *Nuevos datos sobre Goya y sus obras*, in *Historia y Arte*, Dec. 1895, pp. 196–99.

Beruete : ob. cit., pp. 62, 65.
Osuna Catalogue.
No. 30, Goya Exhibition, 1900.

109 The Swing.

Canvas, 66½ by 39½ in.

(Lent by the Duke of Montellano, Madrid)

A background of mountains ; on their slope, edifices and plantations of trees. In the foreground two trees, one leafless and the other with but a few branches ; between them is hanging a thick rope, which serves as a swing ; upon it is seated a young girl wearing a dress of light wine-colour and black ; behind her a youth is pushing the swing ; there is another youth in front, turned sideways, with his arms lifted ; he wears a costume of blue velvet and white stockings. To the right, at the foot of the tree, is lying a man with a broad sombrero, black breeches, and a buff doublet of buckskin with black sleeves, who is resting his head upon his left arm. Opposite is a young girl with blue coif, light green jacket and crimson skirt, singing, and playing the castanets ; another girl is accompanying her on the guitar, who wears a pink coiffure, and has a large patch on the left temple ; near the girl playing the castanets lie a black hat and two caps.

According to Goya, this scene represents "a few gipsies at play," and for this picture he was paid 2,500 reales.

Beruete : loc. cit.
Osuna Sale Catalogue, No. 3.
No. 29, Goya Exhibition, 1900.

110 The Fall.

Canvas, 66½ by 39¼ in.

(Lent by the Duke of Montellano, Madrid)

Against a landscape of high mountains almost barren of all vegetation, with a few trees in the middle distance and three fir-trees with cup-shape branches, we witness this beautiful scene. In the centre a donkey has fallen down, and a young girl in a swoon is being assisted to recovery by a youthful priest in a powdered wig, with black mantelet, and a three-cornered hat; the young lady is supported by a courtier, dressed in chestnut-brown with blue collar and lapels; behind, two asses without their riders. To the left, riding on a donkey, wearing a blue costume and a mauve coiffure, a lady is weeping copiously; she is supported by her running footman; to the right, riding on another donkey, a young girl dressed in white, frightened, waving her arms. In the distance, on foot, the figures of three wayfarers.

"Pilgrimage through a mountainous country," thus reads Goya's description. 2,500 reales.

Beruete: loc. cit.
Osuna Sale.
No. 28, Goya Exhibition, 1900.

111 The Greasy Pole.

Canvas, 66½ by 34½ in.

(Lent by the Duke of Montellano, Madrid)

Background of humble houses and trees; on an eminence of ground, a poor dwelling-house, and at its door a two-wheeled cart. In the centre of an open place, a tall, bare and polished trunk of a tree, at the upper end of which three cockerels are hanging, tied together. To gain the prizes, children are climbing up the pole; one of them has reached half-way up, another

is about one-third of his journey, and a third one is ready to climb in his turn, giving himself a lift from the shoulders of a man; at the foot of the pole villagers are standing in groups; two men, with ample cloaks, are presiding over the competition. The child higher up the pole is wearing a grey jacket and short blue breeches, the second one is dressed in chestnut colour, and the third one in blue and green. On the ground, another urchin is awaiting his turn to make an attempt to secure the coveted prize; a crimson shirt conceals his features.

Goya, in his account, describes the scene as "A maypole, supposed to be erected on the green of some village, and showing a few urchins on their way to the top. 2,500 reales."

Beruete: loc. cit.
Osuna Sale Catalogue.
Goya Exhibition, 1900, No. 27.

112 Carting an Ashlar Stone.

Canvas, 63 by 53 in.

(Lent by the Count of Romanones, Madrid)

A cart, drawn by two pairs of oxen, is transporting an enormous ashlar stone, intended for the construction of a castle occupying the background; on a ladder, serving as a stretcher, they are carrying a wounded workman, victim of an accident; three artisans, with an expression of deep sympathy, are looking at the sorry group. The sky is intensely blue, with light clouds of ashy-white and pink tints; there is a plantation of trees. All that which is not seen in the foreground is rather sketched than defined.

In the opinion of Beruete: "What is remarkable in this canvas is the rendering of local colour and the finish of the background."

Goya was paid 2,500 reales for this picture.

Beruete: loc. cit.
Osuna Sale.

113 Mary Louise of Parma, Queen of Spain.

Canvas, 44 by 55¾ in.

(Lent by the Marquis de la Vega-Inclán, Madrid)

She wears a tight-fitting jacket of a green colour, trimmed with lace of the same whiteness as the skirt, and with greenish adornments; the tulle scarf is also white; on her breast she wears a medal, with a white cross upon a blue background; across her breast, the mulberry and white band with the Cross of the Order bearing her name. In her left hand she carries a closed fan; her right hand is resting upon the royal crown, which, together with the sceptre, is laid upon a red and gold cushion lying on a table; she wears four pearl bracelets; she has on her head a small tall hat with plumes and ribbons. To her left, a huge tapestry of ancient gold cloth; to her right, an arm-chair.

The face, arms and decorations are painted after the manner of which we have an example in Mengs—the scarf and the skirt showing those genial touches which reveal future audacities of the painter.

This is probably the first portrait of Mary Louise, already Queen, painted by Goya, and therefore we may date it 1788 or 1789. It is a work of suggestive appearance, and of extraordinary interest in regard to the evolution of Goya; we clearly distinguish on the one part the anxiety of the painter to emulate those Painters in Ordinary who were his predecessors, and on the other part we realise how fast was the crisis approaching which transformed his art.

This is an "official" portrait, after the manner of those by Van Loo and Ranc; very much resembling the portrait of Mary Louise, dated towards 1789, which appears in the study of the Marquis of Villavieja.

Mary Louise was born at Parma on 9th December, 1751; she was married on 4th September, 1765, to the prince who was to

become King Charles IV. of Spain, and she died at Rome on 2nd January, 1819. Her life was exemplary, and as a woman she directly intervened, through her favourite, Manuel Godoy, in all the events which agitated the history of her time.

114 Rosario Fernández *La Tirana.*

Canvas, 83 by 55 in.

(Lent by the Royal Academy of Fine Arts of St. Fernando, Madrid)

Life-size portrait. The famous actress is standing; an air of haughtiness and distinction pervades her features: she is dressed in white, with crimson trimming.

Beruete is of opinion that this portrait must be dated 1798, posterior by four years to the other portrait, dated 1794, of the same comedian which belongs to the Marchioness of Valdeolmos. By reason of the lightness of its colouring he connected it with the mural decorations of San Antonio de la Florida.

The uncertainty as to the marking dates in the life of the famous comedian leaves doubt as to the chronology of her portraits.

Maria del Rosario Fernández *la Tirana* was born at Seville in 1755; she owes her nickname to the fact that she was married to a comedian who was himself nicknamed *el Tirano* ("the tyrant"), as he usually played such parts in tragedies; she appeared in ancient comedies, although she was by nature a born tragedian. Poets and writers praised her, and Moratín himself sang of "The Andalusian fire of her eyes." Suffering from a disease of the chest she applies on 8th January, 1794, for a benefit performance previous to her retiring from the stage; in 1797 she was employed in the booking office of a theatre—a sad ending to the career of a glorious actress! Still tormented by the progress of her illness, and deprived of her modest administrative employment, she died at Madrid on 28th December, 1803.—(Cotarelo: *María del Rosario Fernández La Tirana*, Madrid, 1897).

From the foregoing we may confidently conclude that the portrait at the Academy cannot have been painted later than 1794, but that it is rather anterior to that date, because it is hardly credible that, having already retired from the stage, she should have been painted in such a singular posture. The portrait which is dated 1794 must be posterior to that at the Academy, because in this latter la Tirana appears certainly older; her face is less youthful-looking, her eyes have lost their natural brilliancy—the effect, this, of time and of illness. . . . Technical anomalies (apart from which, and whether we admit this or that explanation, both portraits cannot be separated one from the other by more than ten years) are not to be wondered at in a painter like Goya, who made himself so little of a slave to the constant and progressive evolution of his genius.

Beruete: ob cit., pp. 48–49, 71–72.

115 Doña María del Pilar de Silva, Alvarez de Toledo, Duchess de Alba.

Canvas, 75½ by 50¼ in.

(Lent by the Duke of Alba and Berwick)

Life-size portrait; standing against a landscape of fine greyish green tints. The Duchess wears a white tulle dress, with gold lace trimming; her hair is loose, and she wears red bands in her hair and upon her breast. A large belt which girdles her waist is also red; she wears pendants and a collar of large corals; there are bracelets round her left arm, and an ornament of Moorish rings of enamelled gold with initials. At her feet, a long-haired pet dog. With the index of the right hand she is pointing to the dedication painted in white, *A la Duquesa de Alba Fr^co. de Goya* 1795.

This is probably the most beautiful of all the portraits which Goya painted of the elegant Duchess.

Doña María del Pilar Teresa Cayetana de Silva, Alvarez de Toledo, 13th Duchess of Alba, was the daughter of the Duke de Huescar Don Francisco de Paula and of Doña Mariana de Silva y Sarmiento, and was born at Madrid on 10th July, 1762; she was married on 15th January, 1775, to the Marquis de Villafranca, who soon left her a widow, and she herself died on 25th July, 1802, without issue. A certain liberty in her education, which may have been unfashionable, and a great vivacity of spirit, made the Duchess a woman who soon had a history with many legends woven about her name. To Goya she was for many years an obsession. Fond of the fine arts and of literature, she found pleasure in surrounding herself with writers and artists; her whims were taken for inconsistencies and extravagance. She was an attractive and suggestive figure, who has not yet received all the attention she deserves.

Barcia: *Cat^o.* cit. No. 10.

Beruete: ob. cit., p. 60, plate 17, and *Goya grabador*, p. 61. Allende-Salazar y Sánchez Cantón: *Retratos del Museo del Prado*, pp. 280–6.

116 An Amorous Parley.

Canvas, 23½ by 19¾ in.

(Lent by the Marquis de la Romana, Madrid)

Against a green and hilly landscape, with a city in the distant background, a pretty girl, with a mantilla of light-coloured lace, yellow jacket, white skirt, crimson belt, and a fan in the right hand, is listening to the whisperings, scarcely pleasant to her ears, of a fop, who, dressed in a long pink jacket, tight-fitting white breeches and high boots, sombrero in hand, is making love to her.

This is a work of the last years of the 18th century. Some have professed to see in it the portraits of the Duchess of Alba and of Goya, but nothing has come to confirm such hypothesis.

Beruete: p. 65, plate 22. No. 63 of the Goya Exhibition, 1900.

117 The Marchioness of Lazán.

Canvas, 44½ by 75½ in.

(Lent by the Duke of Alba and Berwick, Madrid)

Life-size. The arrogant marchioness, who is standing with legs crossed, is leaning against an arm-chair covered with crimson; her hair is black and curly, and fastened with two gold diadems; the neck and arms are bare, without jewels; she wears a diaphanous white costume with gold cloth coif, the belt and the fringes being of the same material; the mantle is of a wine-colour, and lined with ermine in that part which is in view on the arm-chair. Plain background. By the apparent age of the duchess we may conclude that Goya painted this canvas in the last years of the 18th century, from the resemblance which it has with the portraits of that period, although its tonality is darker and warmer.

In the judgment of Tormo it belongs to the third

period of what he calls "the frank style of Goya," 1800–1810.

Doña María Gabriela Palafox y Portocarrero was the daughter of Don Felipe Palafox y Croy and of Doña María Francisca de Sales Portocarrero, Countess of Montijo, and was born on 18th March, 1779. She bore the title of Marchioness de Lazán. Her mother was a writer, and died whilst being prosecuted as a Jansenist by the Holy Inquisition.

This canvas was presented by the Empress Eugenie to her nephew the Duke of Alba and Berwick.

Tormo : *Obras de Goya*, p. 217.

Barcia : *Cat. Casa de Alba*, p. 52 and plate.

Beruete : *Goya pintor de retratos*, p. 64, plate 19.

No. 37 Goya Exhibition, 1902.

118 Doña María Ana de Silva, Countess de Haro.

Canvas, 27½ by 21½ in.

(Lent by the Duchess of San Carlos, Madrid)

The delightful figure of the little Countess of Haro is seen seated in an armchair ; she wears a very décolleté Directoire costume—a precious tulle shawl which adorns rather than covers her shoulders ; she has a gold cloth coiffure, with flowers and leaves ; her long hair gracefully covers part of her forehead. Very few of the portraits of ladies by Goya are more attractive and more seductive than this, and the expression of sadness and dread of the young girl, who is probably on the eve of her marriage, is conceived in this picture with such mastery that once seen it never can be forgotten.

Beruete is of opinion that this portrait must have been painted some time during 1805, following upon the portrait of the Marchioness of Santa Cruz with the lyre, but it must in fact have been painted somewhat prior to this if we may believe the biography of the countess. The same critic writes : "This is a very fine work, which somewhat reminds us of French art, and particularly of Proudhon."

Doña María Ana—not Manuela, as she has been called by mistake—de Silva y Waldstein, daughter of the 9th Marquis of Santa Cruz and of Doña María Ana Countess of the Holy Roman Empire, and of Waldstein-Wartenberg, was born at

Madrid, and whilst still a child was married to Don Bernardino Fernández de Velasco (who was then Count of Haro and became afterwards Duke of Frías, a romantic poet, who was then but nineteen years of age), on 22nd August, 1802; a little while later the charming little countess died—on 2nd January, 1805—and her widower dedicated to her an elegy now lost. Don Bernardino contracted a new marriage, and when left a widower a second time he celebrated his wife in numerous verses, in company of the bards of his time, and with them formed a *Poetical Crown*. However, he again took unto himself another wife, but we do not know whether his third widowhood was the subject of further elegies and songs.

Beruete: *Goya pintor de retratos*, 2nd edit., p. 104, plate 37.
No. 151 E.P., 1913.

119 The Sacrifice.

Panel, 12½ by 17¾ in.

(Lent by the Count of Villagonzalo, Madrid)

In a plain, between barren mountains and rocks to the right, are a group of naked personages; to the left, a man has been thrown down and looks as dead. In the centre a woman is kneeling upon a cloth, with her hands tied behind her back; she is about to be beheaded by a man who brandishes a cutlass; to the right, another man, seated with his left arm behind his back and resting his right hand upon the skull of some demon. The sky is overcast, with swiftly moving clouds. The whole is painted with blue and grey tints and transparent ochres; the tonality is light. This is a significant subject, and was not inspired by mere caprice.

We have two replicas of this picture and the following one, with varying interpretations and inferior to the original, Nos. 740 i and 740 j at the Prado Museum.

"Less realistic in character and less brilliant in the colouring than those of the series of the Marquisde la Romana" (Nos. 121, 122 of this Exhibition), "but nevertheless works which seem to proceed from the same epoch" (therefore in the neighbourhood of 1808).—(Beruete.)

To Tormo these are pictures of the fourth period in the life of Goya (1810–1817), and of that style which he called "enamelled."

Beruete: ob. cit., p. 121.
Tormo: ob. cit., p. 221.
No. 34 of the Goya Exhibition, 1900, with the title, *Degollación*.

120 The Brazier.

Panel, 12½ by 17¾ in.

(Lent by the Count de Villagonzalo, Madrid)

The brazier is the central figure of this picture, so representative it is of Goya's study of light and shade. The fire occupies almost the whole of the background, except at the ends; to the left, three men are standing, another one is seated, their heads being merely outlined; to the right, still another man, lying sideways. The complexion of their faces, very sparingly coloured and obtained with light strokes of the brush, appears livid against the intensity of the red glow of the brazier.

In this picture the grumes of salts of lead used by Goya as a drying medium in the early years of the 19th century can be clearly seen.

See note at foot of the preceding number.

No. 85 of the Goya Exhibition, 1900.

121 A Pest House.

Panel, 20 by 29½ in.

(Lent by the Marquis de la Romana, Madrid)

In a vaulted room bare of all furniture, lighted in the background by a window, almost hidden by the very intensity of the light which is in vivid contrast with the darkness and gloom of the cave, we see ghastly groups of people infected with the pest; some are already dead; others are in the pangs of the last convulsions of death. This is a horrid scene, and a fine example of the technical mastery attained by Goya; and it has been said that the central figure of this picture is the light.

Beruete dates it towards 1808, when Goya, shaken by the horrors of war, forgetting gallantries and "gay" subjects, gave to his art a more tragic and deeper character.

Beruete, p. 119, pl. 45.
Goya Exhibition, 1900, No. 55.

122 A Den of Vagabonds.

Panel, 20 by 28¾ in.

(Lent by the Marquis de la Romana, Madrid)

The painter might probably have found a title more appropriate to the subject. We see a cave into which have fled for refuge people of various conditions, probably from some invader—this may be an episode of the war. Some are seeking in sleep recuperation from their fatigue; some are starting again on their journey; and others, more distant in the background, are comforting women; two donkeys, poor animals in as sorry a plight as the fugitives themselves, are standing to the left.

This is another picture inspired by the invasion; it is of a richer colouring than *Hospital de pestiferos*, yet showing more restraint in its tonality of darker tints.

Beruete: p. 120.
Goya Exhibition, 1900, No. 57.

123 Portrait of the Painter.

Canvas, 17¾ by 15¾ in.

(Lent by the Royal Academy of Fine Arts of San Fernando, Madrid)

This is probably the most intimate and suggestive of all the portraits we have of Goya. He wears the same kind of dress as when at work in his studio, and his shirt is open. His head is somewhat inclined, as he looks at himself in a mirror, in order to reproduce his own features. Although he appears as "a young old man" (he was then 69 years of age), on his face is seen all the energy and sprightliness with which he was still animated. It is also seen that the somewhat embittered temper so noticeable in his previous portraits is here subdued. It is signed, and dated 1815.

We have a beautiful replica of this picture, with some alterations, at the Prado Museum.

Beruete: ob. cit., pp. 139-40 and plate 50.

124 Doña Manuela Téllez Girón, Duchess of Abrantes.

Canvas, 28 by 27½ in.

(Lent by the Count de la Quinta de la Enjarada, Madrid)

Rather more than half-length. The young Duchess is in décolleté; her arms are bare; she wears an Empire style costume, with a shawl over her right shoulder and gathered under her left elbow; she is crowning herself with roses, and wears a necklace and a bracelet of large pearls. She is singing, holding some music in the right hand, where we read the signature, *Doña Manuela Giron y Pimentel, Duquesa de Abrantes. Por Goya* 1816. This portrait is remarkable for the audacity of its colouring—yellow predominating; and wonder is excited that the gamut of this canvas was seldom repeated by Goya.

In the opinion of Tormo this picture is characteristic of the fourth period in the life of Goya, when he was acquiring a style conveying the impression of enamel painting, which, to a certain extent, may be considered similar to that of Vicente López.

Doña Manuela Isidra Téllez Girón y Alfonso Pimentel was the daughter of the Duke and Duchess of Osuna, and therefore sister of the Marchioness of Camarasa (No. 132 of this Exhibition), and of the 10th Duke of that name and was born at Madrid on 6th December, 1794. She was, by her father, made in her own right Countess of Goguinas. She was married at Cadiz on 1st January, 1813, to Don Angel María de Carvajal, 8th Duke of Abrantes, and she died at Madrid on 9th January, 1838.

Tormo: op. cit., p. 220.
Beruete: *Goya pintor de retratos*, p. 141, plate 51.
No. 110 of the Goya Exhibition, 1900.
No. 35 of the E.R.M.E., 1918.

125 The Duke of San Carlos.

Panel, 23¼ by 17¼ in.

(Lent by the Count of Villagonzalo, Madrid)

Upon a reddish priming, the background being lightly brushed in leaden grey, a face is faintly discerned, the lower part revealed—this is the only prominent feature of the painting, and obviously the work of a great master. The jacket and the decorations are just outlined. A study from life, "very fine in its colouring and with great dexterity in its execution; the reddish-grey priming is somewhat more light than those customary to the painter in previous years."

For biographical details on this portrait, see following Number.

Beruete: *Goya pintor de retratos*, 2nd edit., p. 138.
No. 83, Goya Exhibition, 1900.

126 The Duke of San Carlos.

Canvas, 23¼ by 30¼ in.

(Lent by the Marquis de la Torrecilla, Madrid)

Life-size portrait, standing, in blue uniform, with the ribbon of Charles III., the Golden Fleece, and other decorations; crimson belt. The hands are delicately sketched; in the right he holds a paper; his left is resting on a cane; he carries his hat under his arm. The background is of sienna earth.

In the opinion of Beruete, rather than being a study of the picture now at the Canal Imperial (Saragossa), this is a happy and carefully made repetition on a smaller canvas. The larger canvas is signed 1815. At the back of the picture there is a lining, and, in script, which looks

like a copy from some ancient scroll, we read, "*Duque de San Carlos por Francisco Goya.*"

Don José Miguel de Carvajal y Vargas, Duke of San Carlos, Count of Castillejo y del Puerto, Captain-General, Knight of the Order of Alcántara, etc., was one of the most prominent personalities of his time, and was entrusted with offices of the highest importance. While in the diplomatic service he was Spanish Ambassador in France, England, Austria, Russia, in the critical years of European history, and probably it was to his "negotiations" and to his "insight" that we owed a good few of our false steps, inasmuch as a historian qualifies him as a man "of notorious diplomatic incapacity, as short-sighted as he was mean in his views, in whom the amity in which the King bore him wrongly discovered a statesmanship which was denied to him by his contemporaries and which posterity has equally ignored." He was major-domo to Ferdinand VII., Foreign Minister, Member of the Spanish Academy of History and of the Academy of Fine Arts, and also of the Spanish Academy, of which he was Director from 10th November, 1814, to 17th July, 1828, when he died at Paris.

Beruete: *Goya pintor de retratos*, 2nd Edit., 1919, p. 138. Villa-Urrutia: *España en el Congreso de Viena*.

No. 49, Goya Exhibition, 1900.

127 The Battle of the Arapiles, or of Salamanca.

Canvas, 18 by 15 in.

(Lent by the Marquis de Casa-Torres, Madrid)

Various skirmishes in a hilly country. In the foreground, to the right, a general on his charger followed by his staff; all over the country, groups of soldiers, flags, etc. Confusion is apparent—everybody is fighting as best he can, precise orders are lacking, and the opposite parties can hardly be distinguished the one from the other. Sketched picture; warm colouring; uncertain epoch; strange uniforms.

The Battle of the Arapiles was won by the Spaniards and the English under the command of Wellington on 22nd July, 1812.

128 Don Francisco de Borja Téllez-Girón, Tenth Duke of Osuna.

Canvas, 78¾ by 45 in.

(Lent by the Duke of Tovar, Madrid)

Life-size portrait; standing; in the uniform of the Body Guards, Spanish infantry; upon his chest is seen the star of the Order of Calatrava. His hair is long and auburn, and parted in the middle. Standing with his legs crossed, he is leaning against a table half-covered with red tapestry adorned with gold fringes, upon which there is a catalogue to the right; through an open window we descry a landscape, with a castle in the distance. Heavy tapestry. On the ground, to the right: *Su edad 12 años y cuatro meses*; to the left, the signature, *Esteve.*

The son of the ninth Duke of Osuna, he was born at Madrid, and baptized on 6th October, 1783; he was educated by a learned commentator of "Don Quixote," Don Diego de Clemencin, and he served as first lieutenant in the Body Guards regiment. He was married on 19th March, 1802, to Doña Maria Francisca de Beaufort. During the War of Independence he showed himself a staunch patriot. He died on 21st May, 1820.

He must have been scarcely two years of age when he was painted by Goya, together with his father and mother and three of his sisters, on the canvas now at the Prado Museum, No. 739. Goya painted his portrait again many years later, and the canvas is now at the Bonnat Museum at Bayona; it is not known to this day where the study of the same portrait went.

Sentenach pointed to the intervention of Goya in this picture when the Osuna Sale Catalogue was published, in which it was ascribed to the famous painter, and the authorship was fixed in an article upon the same collection, in which we read, "The head and the body are those of a handsome youth; the picture was retouched and painted anew in its entirety by Goya," who, further, suppressed the sombrero with which Esteve had covered his head. On the other hand, Tormo is of opinion that the retouches made by Goya, "although indisputable, are but few in number," and that "the picture is first of all and above all a fine specimen of Esteve's art." Beruete writes, "Goya possibly helped his pupil Esteve in this work which he had been commissioned to paint, and this latter it was who pocketed the fee paid for a picture in which we observe so little of his own

handicraft." This canvas is probably the portrait of one of the four sons of the Duke of Osuna, for which Esteve, on 4th January, 1799, was paid the sum of 12,000 reales, although the portrait had been painted four years previously.

Sentenach : Art. in the *Ilustración Española y Americana*, 30th June, 1896, wherein this picture was reproduced as a photogravure. *La Pintura en Madrid*, 1906, p. 23. Tormo : Art. cit. in the *Bol.*, IV., 1916. Beruete : ob. cit., 1919, p. 74.

No. 90 of the Osuna Sale Catalogue.

129 Portrait of Doña Antonia Zárate.

Canvas, $33\frac{3}{4}$ by 42 in.

(Lent by Otto Beit, Esq., London)

AUGUSTIN ESTEVE.

Was born at Valencia on 12th May, 1753, and when nineteen years of age won a scholarship at the Academy of San Fernando. On 22nd September, 1800, he was made an Emeritus Fellow of the Academy of San Carlos at Valencia ; on 14th June in the same year he had been appointed Painter in Ordinary ; at the Royal Palace he acted as assistant to Goya, and to him we owe many "official" portraits of Charles IV. and of Marie Louise, which, after the style of Goya himself, are innumerable all over Spain, and were quite naturally attributed to this latter. Badly paid and still less considered by Ferdinand VII., he wrote to him in 1815 a memorial in which he applied for an increase in his paltry salary ; this, however, was not granted to him. On 30th January, 1820, he was still alive—the date of his death is uncertain. He was amongst painters more akin to Goya, and in many private collections his works are ascribed to that great painter. Yet a careful study and comparison will soon dispel any doubt in this respect. In general, his personages appear almost lifeless ; they seem to be as in a mist, a sort of *sfumato*, which is a poor device, and a worse pretence to decision and boldness. Nevertheless he was, on many occasions, quite successful in his portraits, and could give to them elegance and distinction.

Ossorio : *Galeria biográfica de los artistas españoles del siglo XIX.*, 1883–4.

Baron of Alcahali : *Diccionario de artistas valencianos.*

Sánchez Cantón : *Los Pintores de Câmara âe los Reyes de España*, Madrid, 1916.

Tormo : *Bol.*, art. cit., 1916.

130 Don Vicente Palafox, Marquis of Ariza.

Canvas, 78¾ by 44¾ in.

(Lent by the Marquis de Argüeso, Madrid)

He wears the costume of a Spanish grandee, with the Golden Fleece and the badge and cross of Charles III.: he is standing between an armchair (upon which is lying the blue and white cloak of the latter Order) and a small table, upon which there is a silver escritoire, and under this a paper reading,

Ex. S.
A. L. P. de
V. Excia
Agustín Esteve.

His right hand is inside his waistcoat, which is richly embroidered with gold, and his left is resting on a book upon the table.

The following biographical note will be of service: "The Most Excellent Don Vicente de Palafox y Silva, 8th Marquis of Ariza . . . was born at Madrid on 13th February, 1756; he contracted marriage with the Most Excellent Doña Concepción Belbis de Moncada, daughter of the Marquis and of the Marchioness of Belgica y Mondejar. On 30th December, 1780, he was appointed by King Charles III. Gentleman of the Chamber to be in attendance on and in the service of the Crown Prince, which office he continued to fill after the latter had ascended the throne. On 13th January, 1789, King Don Carlos IV. bestowed upon him the Grand Cross of Charles III., and on 4th April, 1794, he was accorded the Collar of the Illustrious Royal Order of the Golden Fleece."

This portrait is posterior to 1804, and, in the judgment of Tormo, "its only merit is that it is a good Goya, one of the many he painted during the first period of his career as a portraitist." The Duke of Infantado possesses an excellent replica, likewise signed by Esteve, the only difference being in the details of the embroideries.

Tormo: art. cit. in the *Bol.*, IV., 1916, where it was reproduced.

Museum III., 1917, p. 115, No. 123 of the 1913 E.P.

131 Don Mariano de Pineda y San Juan Count de la Cimera.

Canvas, 58 by 41¾ in.

(Lent by the Countess of Goyeneche, Madrid)

In a park, wherein a pond may be seen, stands the attractive figure of a boy about ten years old. He is dressed after the style of a marine cadet, in a short black jacket with trimmings of embroidery, and white trousers and shoes; his hair is dark, and his eyes are black; in his right hand he holds his flat sailor's cap, and with his left he appears to be making signals. This is a richly toned and distinctive portrait; the green and grey tints of the background are an enchantment.

This portrait was on view at the 1913 exhibition, and attributed to an anonymous painter; Tormo attributed it to Esteve in his article, *Pintores Españoles de* 1800, which appeared in the *Bol.*, 1916, IV.

132 Doña Josefa Téllez-Girón, Marchioness of Márguini and of Camarasa.

Canvas, 74 by 44¾ in.

(Lent by the Marquis of Camarasa, Madrid)

Full-length, standing, making embroidery on a tall frame which we see to the right; to the left, an armchair. A tall and delicate figure, with light brown hair and a very pale face; she is dressed in white, with a belt girdling her waist after the mode of the Directoire period. Signed, *Esteve.*

In the lower part of the canvas there is a long inscription, the gist of which is as follows: "The Most Excellent Doña Manuela Téllez-Girón, Marchioness of Márguini, daughter of the Duke and of the Duchess of Osuna, and wife of the Most Excellent Don Joaquín Mª Gayosa Bermúdez de Castro, 12th Marquis of Camarasa, a Spanish Grandee of the 1st Class and Gentleman of the Chamber of His Majesty. . . . She died on 11th November, 1817."

The marchioness was born at Barcelona on 17th August, 1783, and was married on 21st December, 1800. She already bore in her own right the title of Marchioness of Márguini.

She was painted by Goya, in the company of her father and mother and three of her brothers, on the canvas now at the Prado Museum, No. 739.

The portrait now on view was probably painted shortly before her marriage (in 1799), and may have been one of the four referred to by Esteve in the account which we have already mentioned.

No. 122, E.P.S., XIX., 1913.

It was reproduced in *Museum*, III., 1917, p. 115.

For biography, see F. Bethencourt, ob. cit., II., pp. 598 et seq.

TAPESTRIES

BELONGING TO THE ROYAL HOUSE OF SPAIN.

133 The Miraculous Haul of Fishes.

On this tapestry the scene described in Chapter V. of Saint Luke's Gospel, verses 1 to 11, is depicted. To the right Jesus is seen seated in the boat, now filled with fish, with Peter kneeling at His feet, saying, "Depart from me; for I am a sinful man, O Lord." Behind them another disciple is looking on, astounded. To the left, in another boat, three of the Apostles, two of whom are hauling in the heavy fishing-net. On the shore various people. In the foreground, three long-legged sea-birds; others are hovering up above.

Borders: In the left are Jupiter, Juno, Neptune, and Ceres in black; in the right, the same personages in inverse order, and Ceres in white; in the lower part, Prometheus, in the company of Minerva, is carving her statue, and is stealing the fire which he hands over to mankind.

This is the first of the most famous series of tapestries representing the *Acts of the Apostles*. Raphael painted the studies, of which seven are now at the South Kensington Museum, by order of Leo X., in the year 1514. In 1519 the tapestry, which had been woven in Brussels by Peter of Enghien, Van Aels, was brought to Rome, and was destined to cover the lower walls of the Sistine Chapel. Two further copies of the same series were woven, the one for Henry VIII. of England, which belonged to the Duke of Alba and now is in Kaiser Friedrich's Palace at Berlin, the other one for the Spanish Royal Family. The Madrid copy is superior to the other two, first, because it is in a better state of preservation, and in the second place because the borders have more uniformity. The Vatican copy, through a caprice of Leo X., represents in its lower edge scenes of the time of the Medici, in bronzed monochrome tones, surely less representative of the tapestry art than the delicate figures we see in the Spanish copy, which are of a size unknown in any other work of this kind.

Referring to this tapestry, Muntz said that *Los Apostoles* of Raphael are the very Apostles of the Gospels, and Wölflin does not consider exaggerated the phrase which qualifies them as "Sculptures of the Parthenon in modern art."

Vide Tormo and Sánchez Cantón: *Los Tapices de la Casa del Rey N.S.*, Madrid, 1919, pp. 35–40.

134 Romulus Proclaimed King.

On the left, in the upper part of this tapestry, Romulus and Remus are fixing the boundaries of Rome; to the right Romulus is seen murdering his brother. In the centre, seated on a throne, Romulus is receiving homage from the Romans, who bring him flowers and presents; he holds a sceptre in his right hand, and an orb in his left. The whole conveys the impression of an apotheosis. Perfumes are burning in vessels before him, and to his left is a group of singers.

The border is a marvellous garland of flowers and fruits. In the upper corners two women are carrying grapes; in the lower part a vintner and a child are bearing an enormous vine-branch, and a woman is in a cart with a cask; in the right-hand corner a peacock is spreading its tail; the inscription, held by two *putti*, reads as follows:—

ROMVLVS ET REMVS VRBE ARATRO DESIGNAT ACCIPIVNT AVGVRIA ROMVLVS FIT REX DAT NOME CIVITATE OCCIDIT REMVS.

Tapestry of gold silk and wool, the third of a series of six representing the *Foundation of Rome*. Brussels tapestry, anterior to 1528, woven in all probability from studies painted after drawings by Barend Van Orley, although the drawings signed by the great painter in 1524, and now at the Munich Museum, and intended for the same subject, do not agree with this tapestry. The borders of this series are probably the finest we possess, and are from all appearances the work of one of Orley's pupils called Joss van Liere, a specialist in flower and landscape studies for tapestries.

The Count de Valencia de Don Juan reproduced this tapestry, ob. cit., I., plate 43.
Tormo and Sánchez Cantón, ob. cit., pp. 47–50.

135 The Betrothal of the Lamb.

The Betrothal of the Lamb forms the central subject of this tapestry, in which, as in the others composing the admirable series of the *Apocalypse*, we witness various scenes of the mysterious visions of Saint John. Those which appear on this tapestry are taken from Chapters XVIII. and XIX. of the Sacred Book: the Destruction of Babylon; a Choir of Elders, who are chanting; the Word, riding a white horse and bearing the two-edged sword; the Angel, gathering the fowls of the air; the Betrothal of the Lamb; and the Scarlet Woman on the back of the Seven-headed Beast. In the upper part of the floral border is the inscription:

ILLA DIES VENIET CHRISTO CONTRARIVS ILLE
INCOETVS FIDOS VLTIMA BELLA CIET
VICTA RVET BABILON SED PROLES PERDITIONIS
SVPPLICIVM AETERNVM CVM BABILONE LVET

We do not know the date when this tapestry was woven (was it before 1540?) by William Pannemaker, at Brussels, from studies very likely by Van Orley, who found something of his inspiration in the etchings of Dürer. This is one of the finest tapestries in the world.

It was reproduced by the Count de Valencia de Don Juan. For details on the Betrothal, see lib. cit. of Tormo and Sánchez Cantón, where there is a study of the series, pp. 57–62, plate XXIV.

136 Gluttony.

14 ft. 9 in. by 26 ft. 4¼ in.

In the cavalcade of the Seven Capital Sins is seen the triumphal chariot of Gluttony and of Avarice. A stout winged matron, crowned with vine branches and tendrils, with a jar in her hand, is riding in a chariot from which hang fowls, fruits, pitchers, and confectionery, and monstrous birds with women's heads are flying from it; it is driven by a coachman who for a whip is wielding

the long neck, head and beak of a bird. Following in the procession, women are carrying plates loaded with cakes and baskets full of victuals; men with meat for roasting and amphoræ of wine; there are dogs also. At the head of the retinue a young horseman, resembling Bacchus, is bearing a standard; a satyr, drunken past all hope, is riding on a donkey; on horseback, a woman is pointing to Heaven, where an angel appears fulminating anathemas.

The borders represent flowers, fruits, and naked children; in a scutcheon is the inscription:—

SINT IGNOTA LICET MAGNI PATRIMONIA CROESI
IMMENSAE ABSUMUNT ALTA BARATRA GVLAE.

A tapestry of gold, silk, and wool; one of the series of the famous *Capital Sins*, woven in a Brussels shop, now unknown, as the mark is undecipherable, before the year 1549, by order of Mary of Hungary for the Binst Palace. The author of the second *edition* of this tapestry was W. Pannemaker. The Spanish Royal Family has also a copy, which is, however, inferior to the first, and the borders are different. The artist who painted the studies for this series was Peter Coeck of Aelst. This is according to the opinion of E. Tormo and F. J. Sánchez Cantón, p. 66, ob. cit. Friedländer had already expressed the same opinion in the *Jahrbuch der Königlich Preuzischen Sammlungen* (Berlin, 1917, p. 88), but owing to the war his opinion was ignored. M. Pollak accepts the same authority when reproducing the same tapestry of the Pannemaker *edition* which is now at Vienna. (*Revue de l'Art ancien et moderne*, Sept.–Oct., 1920.)

137 An Escutcheon.

(Made by the Santa Bárbara Works, Madrid.)

Tapestry No. 4, belonging to Collection No. 80, comprising the Tapestries of the Royal Palace of Madrid, made in the 18th century. This tapestry represents a Coat of Arms.

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PAINTINGS BY MODERN ARTISTS

LEONARDO ALENZA Y NIETO.

He was born in Madrid on 6th November, 1807, and died on 30th June, 1845. His glory is, whilst painting was falling under foreign influence and becoming academic, to have preserved the pure national character; his favourite *genres* were drawing and the painting of manners.

139 Portrait by Himself. (Lent by the Museo de Arte Moderno, Madrid)

FRANCISCO DOMINGO MARQUES.

He was born at Valencia on 12th March, 1842, and died in Madrid on 22nd July, 1920. He spent in Paris the greater part of his life. He was a "racy" artist, imitating the Old Spanish masters and Goya. He shows some audacity in his colouring.

***140 Portrait of a Lady Reading.**

***141 Study of the Head of my Son Marcelo.**

142 The Cobbler. (Lent by the Museo de Arte Moderno, Madrid.)

ANTONIO MARIA ESQUIVEL.

He was born at Seville on 8th March, 1806, and died in Madrid on 9th April, 1857. He was amongst the few Spanish painters of the 19th century who devoted themselves with some success to religious painting; yet, in spite of this, it was mostly in portrait painting that he distinguished himself. His portraits are sober and sometimes most originally expressive.

143 Portrait. (Lent by Doctor Forns.)

MARIANO FORTUNY.

He was born at Reus on 11th June, 1838; whilst a child he lived with his grandfather, who was a carpenter, already showing artistic aptitude. In 1847 he entered a drawing school; in 1852 he went to Barcelona; in

1853 he entered the School of Fine Art in that city, and then the studio of the painter, Don Carlos Lorenzale. In 1857 he won the Rome Scholarship. In 1859–60 he fought in the African War, drawing and painting all the time. Shortly after he was on the way to his greatest triumphs. He died in the plenitude of his artistic faculties on 21st November, 1874. He was a most extraordinary water-colour painter. His painting obtained an and wonderful success. The greatest enemies of his posthumous glory were his Italian and Spanish imitators

There is a compendium and catalogue of his works in the book of José Yzat, *Fortuny*, Barcelona, 1882.

144 The Poets' Garden. (Lent by the Condesa de Heeren.)

145 The Albercacourt in the Alhambra. (Lent by Capt. Samuels.)

VICENTE LOPEZ PORTAÑA.

He was born in Valencia on 19th September, 1772, and died in Madrid on 22nd June, 1850. His life was a series of triumphs. He stands quite apart from all the artistic changes of his time. He formed himself in the study of the Valentian painters of the 16th century, and his evolution was along lines peculiarly his own. He distinguished himself in decorative and portrait-painting.

146 Portrait of Don F. Máximo López (the Organist).

147 Portrait of the Duke del Infantado.

(Lent by the Museo de Arte Moderno, Madrid.)

FEDERICO MADRAZO.

He was born at Rome on 9th February, 1815, and died in Madrid on 10th June, 1894. He was a fashionable painter in the midst of the smart set of Madrid during the second half of the 19th century, and was an admirable portraitist, but rather elegant than nervous and really inspired.

148 Portrait of the Marchioness de Montelo.

149 Portrait of the Excmo. Sr. D. Pedro J. de Zuluetos. (Lent by the Conde de Torrediaz.)

IGNACIO PINAZO CAMARLENCH.

He was born at Valencia on 10th January, 1849, and died in Godella on 18th October, 1916. Style full of vigour; spontaneous art of natural fluidity, which never deserted him all through his work. His scenes depicting

children "Illusions," "The Golden Age," etc., lend a placid and genuine charm to the earlier works of this painter; there is luminous nobility and joy in his vigorous painting. He was ahead of his time, and the gracious harmony with which he painted fructified all through his multiple art: historical pictures, popular scenes, portraits—in which were discovered many surprises.

J. Francés, *El Año Artístico.*

***150 Ignacito.**

***151 Pepe and Ignacito.**

152 Head of a Child. (Lent by the Museo de Arte Moderno, Madrid.)

153 Learning by Heart.

MARTIN RICO.

He was born in Madrid on 12th April, 1833, and died at Venice on 13th April, 1908. He was an excellent landscape painter, and amongst the first of Spanish painters of the 19th century who understood landscapes "à la moderne."

154 Landscape of Aranón. (Lent by the Museo de Arte Moderno, Madrid.)

EMILIO SALA.

Was born at Alcoy on 20th January, 1850, and died at Madrid in 1910. He painted portraits, ceilings, and scenes from life. He was the typical representative of the Madrid School of Painting in the days of the Regency of Queen Mary Christine.

155 Portrait of the Marchioness de Coquilla. (Lent by the Museo de Arte Moderno, Madrid.)

AGUIAR (Conde de), of Seville.

(22 Maese Rodrigo, Seville)

***156 Jealousy.**

***157 The Favoured One.**

***158 Portrait of a Bullfighter.**

ALVAREZ DE SOTOMAYOR (FERNANDO), of Corunna.

(34 Hermosilla, Madrid)

159 **Portrait of an Urquijo Child.**

*160 **Galician Country-women.**

161 **Portrait of the Duchess de Santoña.** (Lent by The Duke of Alba and Berwick.)

ANDRADE BLAZQUEZ (ANGEL), of Ciudad-Real.

(2 Rosa, Ciudad Real)

*162 **Plaza de los Mártires,** Arenas de San Pedro (Avila).

ANDREU SANTAMANS (TEODORO), of Valencia.

(3 Plaza Mosén Milá, Valencia)

*163 **Devotion** (Portico of the Cathedral of Santiago de Compostela).

ARRUE (ALBERTO), of Biscay.

(23 Gran Via, Bilbao)

*164 **Biscayan Fishermen.**

ARANGO (FERMÍN), of Asturias.

(35 Rue Capron, Paris)

*165 **Landscape.**

*166 **Landscape of Burgos.**

*167 **Corner of a Park in Paris.**

ARTETA (AURELIO), of Biscay.

(12 Ibáñez de Bilbao, Bilbao)

*168 **Torpedoed Mariners.**

BAIXERAS VERDAGUER (DIONISIO), of Barcelona.

(4 Aly Bey, Barcelona)

*169 **Evening Sun on the Mediterranean Coast.**

BAÑULS ARACIL (VICENTE), of Alicante.
(23 Castaños, Alicante)

*170 **Mother.**
*171 **In the Study.**

BEA (LUÍS), of Madrid.
(36 Monte Esquinza, Madrid)

172 **Dª. A. Huelin de Alonso Martínez.**
173 **Sunset at Gavarnie** (Pyrenees).

BEJAR (PABLO ANTONIO).
(Burston Road, Putney, London)

173A **Portrait of the Most Excellent Señora Doña María Absola Merry del Val.** (Lent by Señora Merry del Val.)
173B **Honesty.**
173C **Caprice.**

BENEDITO (MANUEL), of Valencia.
(51 Serrano, Madrid)

174 **Portrait of the Misses de Cárcer.**
175 **Portrait of Mme. Genoveva Vix.**
176 **Portrait of The Marchioness de Urquijo.** (Lent by The Marquis of Urquijo.)

BENLLIURE GIL (JOSÉ), of Valencia.
(55 Blanquerías, Valencia)

*177 **The Return of the Seraphim from Mount Verna.**
*178 **Making "Bolillos"** (lace).
*179 **The Lady with the Mantilla.**
180 **Interior.** (Owner, Mariano Benlliure.)

BENLLIURE GIL (JUÁN A.), of Valencia.
(53 Carrera de San Jerónimo, Madrid)

*181 **Jealousy.**
*182 **Waiting!**

† BENLLIURE ORTIZ (José), of Valencia.

*183 **A Valencian Woman.**
*184 **The Old Lady with the Lamp.** (Lent by José Benlliure Gil.)

BERMEJO SOBERA (José), of Madrid.
(66 Mendizábal, Madrid)

185 **Soledad.**

† BERUETE (Aureliano de), of Madrid.

186 **El Guadarrama.**
*187 **The Heights of the Manzanares.**
*188 **Toledo.**
(Lent by A. Beruete and Moret.)

BIANQUI (Octavio), of Murcia.
(10 bis Pasaje de la Paz, Barcelona)

*189 **The Covadonga Valley.**

BILBAO (Gonzalo), of Seville.
(7 Calle Gonzalo, Bilbao)

*190 **The Cigar Makers.**
*191 **Courtyard of the Casa de Pilatos** (Seville).
192 **A Portrait.**

BLANCO CORIS (José), of Málaga.
(24 Concepción Jerónima, Madrid)

*193 **"Wharf Ant."**

BORRAS ABELLA (Vicente), of Valencia.
(102 Lauria, Barcelona)

*194 **"Ankles."**
*195 **Corner of a Study.**

CANALS (RICARDO), of Barcelona.
(9 Plaza Urquinaona, Barcelona)

*196 **A Portrait.**
*197 **The Dressing-room.**

CARDONA (JUÁN), of Barcelona.
(327 Diagonal, Barcelona)

*198 **May Altar.**
*199 **La Buenaventura.**
*200 **Preciosilla.**

CARLES (DOMINGO), of Barcelona.
(303 Calle Valencia, Barcelona)

*201 **Ships and Flags.**
*202 **Still Life.**

CASTELUCHO (CLAUDIO), of Barcelona.
(84 Rue d'Arsas)

*203 **Gipsy Children on the Beach.**
*204 **Two Masks.**
*205 **Portrait of Miss F. S.**

CHICHARRO (EDUARDO), of Madrid.
(Mr. Daubes, Antiquaire).
(Thermes Salins, Biarritz)

206 **Portrait of the Most Excellent Señora Marquesa de Villaurrutia.**

COLOM (J.), of Barcelona.
(253 Provenza, Barcelona)

*207 **The Great Feast.**
*208 **A Street.**

CORTES MORENO (RAFAEL), of Huelva.
(4 & 6 Abades, Madrid)

*209 **Marusita.**

COVARSI (Adelardo), of Badajoz.
(3 Calatrava, Badajoz)

*210 Bustard Hunter.
*211 Returning from the Hunt.
*212 Young Blood.

CRUZ HERRERA (José), of Cádiz.
(2 Jovellanos, Madrid)

213 The Boy with the Turkey.

† DOMINGO MARQUES (Francisco), of Valencia.

*214 Portrait of my Wife, reading.
*215 Head Study of my Son Marcelo.
216 The Shoemaker. (Lent by the Museo de Arte Moderno, Madrid)

ELIAS BRACONS (Felíu), of Barcelona.
(99 Claris, Barcelona)

*217 Christ on the Cross.
*218 The Siesta.
*219 Interior.

FABRES (Antonio), of Catalogne.
(Via Margutta 53, Rome)

*220 Portrait of Benedict XV.
*221 A Mousquetaire.
*222 Looking at the Sea Foam.

FERNANDEZ ARDAVIN (César), of Madrid.
(17 Gonzalo de Córdoba, Madrid)

*223 The Spanish Ballad.
*224 Beggars.
*225 A Talavera Lass.

FILLOL (Antonio), of Valencia.
(92 Cirilo Amorós, Valencia)

*226 "The Prize Winner."

FORNS (Rafael), of Castellón.
(1 Doctor Letamendi, Madrid)

*227 Cadaqués: Rugged Coast.
*228 Cadaqués: Calle de San Pedro.
*229 Madrid: Viaduct, Calle de Segovia.

G. IBASETA (Joaquín), of Santander.
(79 Hermosilla, Madrid)

*230 A Dismal Courtyard.

GALWEY (Enrique), of Barcelona.
(33 Lauria, Barcelona)

*231 A Corner of Valldemosa (Majorca).

GARCIA CARRIO (Angel), of Madrid.
(10 Conde Duque, Madrid)

*232 Antiquarian, Native of Cuéllar (Segovia).

GARCIA FERNANDEZ (Joaquín), of Murcia.
(68 Lista, Madrid)

*233 A Portrait.

GARCIA LESMES (Aurelio), of Valladolid.
(10 Encomienda, Madrid)

*234 The High Road to Zamarramala (Segovia).
*235 El Barranco de las Brujas (Segovia).

GARNELO ALDA (José), of Valencia.
(5 Paseo de Recoletos, Madrid)

*236 A Slave.
*237 Flower of the Pomegranate Tree.
*238 Rose among Irises.

GILI ROIG (Baldomero), of Lérida.
(581 Cortes, Barcelona)

*239 Spring Landscape.
*240 Cloisters of San Cucufate.
*241 La Ricitos.

GOMEZ GIL (Guillermo), of Madrid.
(2 Jovellanos, Madrid)

*242 Sunset at Sea.

GROSSO (Alfonso), of Seville.
(60 Alfonso XII, Seville)

*243 A Courtyard in Ecija.
*244 A Portrait of my Mother.

GUEZALA (Antonio de), of Biscay.
(2 Gordóniz, Bilbao)

245 Portrait of Doña Soledad de Guinea.
246 Portrait of Elito de Guezala.

GUTIERREZ (Ernesto), of Granada.
(6 Olmo, Madrid)

*247 Festival Evening.
*248 Autumn.

GUTIERREZ SOLANA (José), of Madrid.
(5 Santa Feliciana, Madrid)

*249 **The Automatons.**
*250 **The Circus.**
*251 **The Village Carnival.**

HAES (Carlos), of Brussels.

252 **Los Picos de Europa** (The Heights of Europe) (Canal de Mancorbo). (Lent by the Museo de Arte Moderno, Madrid.)

HERMOSO MARTINEZ (Eugenio), of Badajoz.
(Fregenal, de la Sierra)

*253 **The Healing Virgin.**
*254 **The Apple Orchard.**
*255 **The Little Goatherd.**

HERNANDEZ NAJERA (Miguel), of Madrid.
(24 General Martínez Campos, Madrid)

*256 **Pilgrimage to the Rocío** (Seville).

HIDALGO DE CAVIEDES (Rafael), of Madrid.
(52 San Bernardo, Madrid)

*257 **Little Gipsies.**

IGUAL (Enrique), of Valencia.
(14 Espejo, 2°, Madrid)

*258 **Golden Morn.**

JIMENEZ ARANDA (Luis), of Seville.
(6 Rue Croix de Bourg, Pontoise, France)

*259 **The Eyes.**
*260 **The Painter's Daughters.**
*261 **Interior of the Church of Saint Maelon.**

LABRADA (FERNANDO), of Málaga.
(49 Carrera de San Jerónimo, Madrid)

*262 **A Landscape.**

LAFUENTE (EUGENIO), of Málaga.
(22 Lope de Vega, Madrid)

*263 **The Street.**

LEON ASTRUC (M.), of Saragossa.
(7 Trafalgar, Madrid)

*264 **La Danseuse Noré.**
*265 **A Passionate Nocturne.**
*266 **The Coloured Mantilla.**

LLIMONA (JUÁN), of Barcelona.
(42 Lauria, Barcelona)

*267 **The River.**

LLORENS DIAZ (FRANCISCO), of Corunna.
(6 Santa Engracia, Madrid)

*268 **A Summer's Evening** (sea-piece).
*269 **An Old Suburb.**
*270 **The Valley of Peiro.**

LOPEZ (JUÁN LUIS), Corunna, Santiago de Compostela.
(8 Laureles, Santiago)

*271 **Cyrus.**
*272 **Portrait of Señorita Pura Manjón.**
*273 **Calm.**

LOPEZ DE AYALA (Manuel), of Toledo.
(21 General Arrando, Madrid)

*274 Garrochista Morena.
*275 Garrochista Rubia.
*276 Lady, Native of Guipuscoa, wearing Mantilla.

LOPEZ MEZQUITA (José Mª), of Granada.
(28 Ayala, Madrid)

*277 Portrait of the Guitarist, Andrés de Segovia.
*278 Soledad.
*279 Pilarcita.

MACHADO (José), of Seville.
(4 General Arrando, Madrid)

280 A Portrait.

† MADRAZO (Raimundo de).

281 Portrait of the Señora Candamo with her son Carlitos. (Lent by Mr. C. Candamo.)
282 Portrait of M. Coquelin Aîné. (Lent by Mr. Coquelin.)

MADRAZO-OCHOA (Federico Carlos), of Madrid.
(7 Rue du Boccador, Paris)

283 Portrait of Lady Curzon.
284 Portrait of Doña Cecilia de Madrazo.

MAEZTU (Gustavo de), of Vittoria.
(13 Cheyne Walk, London)

*284A Rustics.
*284B The Bridge of Alcántara.
*284C A Corner in La Mancha.
*284D Offering from the Levant to Spain.

MARIN BAGÜES (Francisco), of Saragossa.
(11 Calle San Pedro Nolasco, Saragossa)

*285 **The Dinner.**
286 **The Compromisers of Caspe.**
*287 **Festival Day**

MARTI GARCES (José de), of Barcelona.
(46 Barea, Barcelona)

*288 **Interior.**

MARTINEZ MARTIN (Santiago), of Seville.
(13 Conde de Ibarra, Seville)

*289 **Ivica Idyl.**
*290 **Sevillana.**

MARTINEZ VAZQUEZ (Eduardo), of Fresnedilla (Avila).
(120 Atocha, Madrid)

*291 **A Village in the Sierra de Gredos** (Avila).
*292 **A Corner in Andalusia.**

MASRIERA (Luis), of Barcelona.
(72 Bailén, Barcelona)

*293 **The Girl with the Book.**
*294 **Shadows Reflected.**
*295 **A Spanish Type.**

MASSOT, of Barcelona.
(8 Impasse Ronsin, Paris, XV)

*296 **Nude Figure Study.**
*297 **Spanish Landscape.**
*298 **Still Life.**

MEIFREN (Elíseo), of Barcelona
(67 Balmes, Barcelona)

*299 **Hortensias.**
*300 **Miramar** (Majorca).
*301 **The Bride's Garden.**

MESTRES BORRELL (Félix), of Barcelona.
(289 Diputación, Barcelona)

*302 **Barceloninas.**
*303 **Youth.**

MILLAS (Isidoro), of Toledo.
(21 Claudio Coello, Madrid)

*304 **Reminiscent of the Indian.**

MIR TRINXET (Joaquín), of Barcelona.
(166 Paseo Berenguer, Mollet del Vallés)

*305 **El Gorc de la Trona.**
*306 **El Gay.**
*307 **Classic.**

MOISES (Julio), of Tarragona.
(143 Balmes, Barcelona)

*308 **The Camellia.**
*309 **Maria Rosa.**
310 **A Portrait.** (Lent by the Museo de Arte Moderno, Madrid.)

MORENO CARBONERO (José), of Málaga.

311 **Portrait of Excmo. Sr. D. Eduardo Dato.** (Lent by Excmo. Sr. D. Eduardo Dato.)
312 **Portrait of Sr. D. Gustavo Bauer.** (Lent by Sr. D. Ignacio Baüer.)

MORERA (JAIME), of Lérida.

(65 Atocha, Madrid)

*313 **Landscape** (Sierra de Guadarrama).
*314 **Entrance to the Port de la Morcuera** (Guadarrama).
*315 **Fragaria Chiloensis.**

MUÑOZ DEGRAIN (ANTONIO), of Valencia.

316 **Memories of Granada.**
317 **The Oration.**
(Lent by the Museo de Arte Moderno, Madrid.)

NOGUE (JOSÉ).

(2 Jovellanos, Madrid)

318 **Portrait of His Eminence Cardinal Merry del Val.**
*319 **The Setting Sun.**
*320 **Reflection.**

OROZ (LEANDRO), of Madrid.

(7 Malasaña, Madrid)

*321 **The Chrysalis.**

ORTIZ ECHAGÜE (ANTONIO), of Madrid.

(57 Kode, Veere, Holland)

*321A **A Dutch Home.**
*321B **Superstition.**

PEÑA (MAXIMINO), of Soria.

(22 Arenal, Madrid)

*322 **Castilla.**
*323 **Andalusia.**

PEREZ HERRERO (MARIA LUISA), of Madrid.

(10 Ataulfo, Madrid)

*324 **Cloister of the Cross** (Paular Monastery).

PEREZ RUBIO (Timoteo), of Badajoz.
(3 Navarra, Madrid)

*325 **Winter Garden.**
*326 **Parish Church of Riofrio.**

PICHOT (Ramon), of Barcelona.
(5 Rue des Saules, Paris)

*327 **Catalonian Dance** (Sardana).
*328 **Market Day.**

PINAZO MARTINEZ (José), of Valencia.
(3 Sánchez Bustillo, Madrid)

*329 **Valentia Poem.**
*330 **Tea Rose.**
*331 **Twilight.**

PIÑOLE Y RODRIGUEZ (Nicanor), of Oviedo.
(7 Velódromo, Gijón)

*332 **A Landscape** (Oreja).
*333 **Night-fall.**
*334 **Offering to Cristo de Candas.**

PLA GALLARDO (Cecilio), of Valencia.
(28 Calle de Valverde, Madrid)

*335 **Native of Valencia** (head of).
*336 **Calle de Manzanera** (Arragon).
*337 **An Interment** (Arragon).

POYEDA (Vicente), of Alicante.
(Via Margutta 51, Rome)

*338 **A Potter.**
*339 **Two Good Friends.**
*340 **A Ranch** (Andalusia).

PRIETO (Gregorio), of Ciudad Real.
(9 & 11 Corredera alta, Madrid)

*341 **The Broken Fountain.**

PUIG Y PERUCHO (B.), of Barcelona.
(247 Salmerón, Barcelona)

*342 **A Country Seat** (Catalonia).

RAURICH (Nicolás), of Barcelona.
(24 Barcelona-Sarria, Barcelona)

*343 **Bad Soil.**
*344 **The Noctambulist.**
*345 **The Latin Quarter.**

† REGOYOS (Darío de), of Asturias.

*346 **Arabian Tower** (Sahagun).
*347 **Ripoll** (The Highway).
*348 **Vich** (La Rambla).
(Lent by Viuda de Regoyos.)

REINA MANESCAU (Antonio), of Málaga.
(Via Margatta 51, Rome)

*349 **The Altar of Saint Francis of Assisi** (study).
*350 **The Lagoon** (Venice).

RIVA MUÑOZ (María L. de la).
(43 Serrano, Madrid)

*351 **Spanish Grapes.**
*352 **Spanish Pinks.**

ROCA GISBERT (Ramón), of Valencia.
(6 Poeta Llombart, Valencia)

*353 **In the Study.**

ROCHA (Luis E. de la), of Madrid.
(1 Plaza de San Ildefonso, Madrid)

*354 **Bois le Roi.**

RODRIGUEZ ACOSTA (José Mª), of Granada.
(14 Gran Vía, Granada)

*355 **April.**
*356 **Piety and Alms.**

RODRIGUEZ JALDON (Juán), of Seville.
(2 Imperial, Madrid)

*357 **The Dawn.**

ROMERO DE TORRES (Julio).

358 **Martha and Mary.** (Lent by Pablo de Garnica.)

RUSIÑOL (Santiago), of Barcelona.
(96 Paseo de Gracia, Barcelona)

*359 **Cypress-trees.**
*360 **Almond-trees in Bloom.**
*361 **Pine-trees.**
*362 **The Bower.**
*363 **The Bower** (Aranjuez).

SALAVERRIA (Elías), of Guipuscoa.
(28 Génova, Madrid)

*364 **Changing Turn.**

SANCHA (Francisco), of Málaga.
(140 Sinclair Road, London)

364A **A Castilian Village.** (Lent by E. Elle, Esq.)
*364B **A Noble Mansion.**
*364C **An Andalusian Village.**

SANTAOLARIA (VICENTE), of Valencia.
(49 Boul. du Montparnasse, Paris)

*365 **Nocturne.**
*366 **The Last Ray of Sun.**
*367 **The Lady of the Sierra.**

SIGÜENZA (MANUEL), of Valencia.
(23 Mar, Valencia)

*368 **From the "Mirallo"** (Arragon).

SIMONET (ENRIQUE), of Valencia.
(10 Larra, Madrid)

*369 **Courts of Justice, Paris.**

SOROLLA (JOAQUÍN), of Valencia.
(37 General Martínez Campos, Madrid)

*370 **Leaving the Bath.**
371 **Portrait of the Marchioness of Villaviciosa.** (Lent by the Marquis of Viana.)

TORRE Y ESTEFANIA (RAFAEL DE LA), of Madrid.
(2 Jovellanos, Madrid)

*372 **The Old Man with the "Chambergo"** (slouched hat worn by the regiment of Chamberga).

URGELL CARRERAS (RICARDO), of Barcelona.
(63 Ballester, San Gervasio, Barcelona)

*373 **Café Concert.**

VAZQUEZ (CARLOS), of Barcelona.
(1 Puerta del Angel, Barcelona)

*374 **Goyesca.**
*375 **Sorrow.**
*376 **La Cuna** (Salamanca).

VAZQUEZ DIAZ (DANIEL), of Huelva.
(119 Lagasca, Madrid)

*377 **The Idols.**
*378 **Portrait of a Woman.**
*379 **Sea View from a Height.**

VERDUGO LANDI (RICARDO), of Madrid.
(7 Paseo Recoletos, Madrid)

*380 **Light Effect.**
*381 **Rough Sea.**
*382 **Sunset** (Málaga).

VIDAL CUADRAS (José Mª), of Barcelona.
(1 Cristina, Barcelona)

*383 **Portrait Study: a Child.**
*384 **Portrait Study: a Young Lady.**

VILLEGAS (José), of Seville.
(37 Paseo de Recoletos, Madrid)

384A **Titian in his Study.** (Lent by Messrs. N. N. Sampson & Son.)

VILLEGAS BRIEVA (MANUEL), of Lérida.
(4 Hileras, Madrid)

*385 **Native Women** (Ansó Valley, Upper Arragon, Spain).

VIVO (EUGENIO), of Valencia.
(11 Plaza del Angel, Madrid)

*386 **An Andalusian.**

XIRO (José Mª), of Barcelona.
(629 bis Cortes, Barcelona)

*387 **To the Victory of Samothrace.**

YSERN Y ALIE (Pedro).
(130 Boul. de Clichy, Paris)

*388 Ballet Dancer.
*389 Gipsy Dance.
*390 Garden (landscape).

ZARAGOZA (José Ramón), of Oviedo.
(3 Olózaga, Madrid)

*391 Old Britons.
392 Portrait of Don Ricardo Baroja.
*393 Julita.

ZUBIAURRE (Ramón de), of Biscay.
(55 Lope de Vega, Madrid)

394 Portrait of my Wife.

ZUBIAURRE (Valentín de), of Madrid.
(1 Nicolás Mª Rivero, Madrid)

*395 The Village Procession.

ZULUAGA (Ignacio), of Guipuscoa.
(Zumaya)

396 A Basque Countryman.
*397 Miss Malinowska.
*398 Portrait of Miss Souty.

SCULPTURE.

BENLLIURE (MARIANO), of Valencia.
(53 Abascal, Madrid)

*399 **Driving Wild Cattle.**
400 **Head Study of the Duke de Alba.**
*401 **The Winning Horse** (bronze vase).
*402 **The Four Seasons** (four pictures in relief).
403 **Portrait of H.M. The King D. Alfonso XIII.** (bronze).
404 **Portrait of the Queen Dª. Victoria.**
405 **Portrait of the Infanta María Cristina** (marble).

BILBAO MARTINEZ (JOAQUÍN), of Seville.
(14 Rioja, Seville)

*406 **The Little Gipsy** (marble).
*407 **Las Seguidillas** (bronze).

CAPUZ MANZANO (JOSÉ), of Valencia.
(81 Martín de la los Heros, Madrid)

*408 **Love** (marble).

CARDONA (JOSÉ), of Barcelona.
(215 Bailén, Barcelona)

*409 **The Girl with the Plait** (bronze).
*410 **Infancy** (bronze).
*411 **A Gipsy Group** (gilt bronze).

CLARA (JOSÉ), of Gerona.
(30 Avenue Malakoff, Paris)

*412 **Youth** (marble).
*413 **Green Fruit** (bronze).
*414 **La Danseuse** (bronze).

COLET (Ricardo), of Madrid.
(2 Paseo de las Delicias, Madrid)

*415 **Pain** (marble).

CRISTOBAL (Juán), of Granada.
(56 Ramón de la Cruz, Madrid)

*416 **A Native Boy of Granada** (marble).
*417 **Torso of a Woman** (bronze).
*418 **Head of a Youth** (bronze).

INURRIA (Mateo), of Córdoba.
(14 Alberto Aguilera, Madrid)

*419 **The Vine** (black marble).
*420 **Eternal Idol** (black marble).
*421 **A Spanish Woman** (marble).
422 **Form.** (Lent by the Museo de Arte Moderno, Madrid.)

† JULIO ANTONIO, of Tarragona.

*423 **Goatherd of the Zamora Regions** (bronze).
*424 **A Gipsy** (bronze).
*425 **St. John** (bronze).

(Lent by Lucía Hernandez.)

MONSERRAT (José), of Barcelona.
(252, 1°, Aragón, Barcelona)

*426 **Fishing** (bronze).

NAVARRO (Vicente), of Valencia.
(3 Martí, Valencia)

*427 **Portrait of Her Majesty Queen Victoria** (marble).
*428 **Torso of a Woman** (marble).

PEREZ COMENDADOR (ENRIQUE), of Seville.
(53 Alhóndiga, Seville)

*429 **La Cachola** (head, bronze).

PERINAT (Luís), of Madrid.
(28 Prado, Madrid)

430 **Angel of the Dove** (bronze).
*431 **Dessire** (marble).

PINAZO MARTINEZ (IGNACIO), of Valencia.
(55 Lope de Vega, Madrid)

*432 **Roseta** (a young girl, native of Valencia) (marble).
*433 **Paganism** (Marble).
*434 **Amparito** (a young girl, native of Valencia) (bronze).

SORIANO MONTAGUT (Y.), of Tarragona.
(65 Ferraz, Madrid)

*435 **Music** (bronze).
*436 **The Kiss** (bronze).

SOROLLA Y GARCIA (ELENA), of Madrid.
(37 General Martínez Campos, Madrid)

437 **La Cantatrice** (bronze).
438 **The Gipsy** (marble).
439 **A Nude Study of a Woman** (bronze).

TORRE Y BERASTEGUI (QUINTÍN DE), of Biscay.
(Bilbao)

*440 **A Native of Bilbao** (marble).
441 **Portrait of Miss Teresa de Jáuregui** (marble).

TORRE ISUNZA (Pedro de), of Badajoz.
(52 Claudio Coello, Madrid)

*442 **Julia** (bronze).

VAZQUEZ DIAZ (Eva), of Roldins.
(119 Lagasca, Madrid)

*443 **Raphael** (bronze).

VELOSO (Ignacio), of Madrid.
(5 Argensola, Madrid)

*444 **A Study** (bronze).

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